POPULAR METHOD

OF

SIGHT-SINGING

BY

FRANK DAMROSCH

Pr. in Paper 50c
Pr. in Boards 75c

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PREFACE.

While there is no lack of material to aid in the study of sight-singing, it has been my experience and, I believe, that of others, that there is no one book which contains the *multum in parvo* necessary to popularize this art. A sight-singing method, by which any one—whether specially gifted or not—may learn to sing correctly from notes, must contain features not usually found in works designed especially to train those who study for the profession of music.

A simple system, its consistent application, a sufficient number of exercises illustrating every step, some songs with words in every lesson to increase the interest of the student and to engraft the artistic element upon the technical—these are the principal features necessary to a popular sight-singing method, and it has been my object to introduce them into this volume.

My method is not new, including, as it does, ideas from many sources, dating from Guido of Arezzo to the present day. It is simply the application of modern pedagogic principles to the study of musical tones. their tonal and rhythmical relationships.

To Mr. H. E. Holt, of Boston, who has produced such marvellous results with his methods in the public schools of this country, I am indebted for many valuable ideas on this subject, as also to Wüllner's great work on sight-singing.

My thanks are due to Miss Mary Say Lawrence, of New York, for valuable assistance in the compilation and adaptation of the material.

I realize that this volume, when put to a practical test, will show many shortcomings ; and I should therefore feel grateful for all honest criticism from those who use it, in order that its faults may be avoided in the future.

That this book may, even in its present form, prove to be useful to both teacher and student, is the earnest wish of

The Author.

New York, August 15, 1894.

INTRODUCTORY.

THE art of singing music at sight is understood by only a very small proportion of those who study music in one form or another. The hieroglyphics called *notes* mean to most piano-players the black and white keys of their instrument; to the violinist, certain fingers in certain positions on the strings; although, in the case of the latter, the ear plays a more important part than where the tones are pitched mechanically by the instrument itself, as in the piano or organ. As for the singer, his sight-*reading* is usually a more or less successful sight-*guessing*. When the notes rise on the staff, he guesses at a higher tone; when they fall, at a lower. With a fairly good "musical ear," he manages to guess fairly well through an ordinary song or part-song, especially if there is an accompaniment.

Most people seem to take it for granted that only the specially gifted few can learn to read notes so that they know, without hearing them played or singing them, how they would sound. This is a mistaken position, for, since the tone-relations which the notes represent are positive quantities, concrete things which may be readily apprehended by the senses of sight and hearing, any one, possessing these faculties, should be able to understand and remember them.

It is true that, to the ordinary mind, a combination of tones forming a certain interval will not convey a tangible meaning, that is, a mind-impression which can be readily recalled at any time. The mere sounding of a "fifth" will not suffice to impress an untrained singer so that he can reproduce it, or even recognize it, after a lapse of time sufficient to allow the first impression to fade. But if this interval is given a bearing towards a fixed musical quantity, if it is recognized as a certain part of a definite whole, its tone-relations will become absolutely clear, and, finally, its tone-effect (that is, its *individual character*) will be appreciated and recognized.

We must, therefore, look for some mental object in music which, as a whole, is easily remembered; whose parts always bear the same relation to it and to each other, so that these relations may be fixed in the mind.

We find these requirements in the *Major Scale*.

It is a natural succession of tones, easily sung and remembered, and the tones

composing it always bear the same relation to the whole scale and to each other, irrespective of the pitch of the key-note.

Measured by this musical yardstick, the tone-relations are no longer guess-work or intuition of specially gifted minds, but definite, fixed quantities, which may be known as facts.

The *objective* method of teaching, as it is now applied to the study of all elementary branches, will be found the best vehicle by which to convey the elements of music to the mind of the pupil.

The first step in this method is the acquisition of *mental impressions* through the medium of the senses. Doing a thing, or using it, gives us knowledge based upon experience.

Describe a wagon to a savage who has never seen one, and he will get only an imperfect idea of the object; but give him a real wagon, and his senses of sight and touch will quickly teach him all about its construction and uses.

Similarly, talk of notes, scales, intervals, staff, clef, etc., and the pupil will not get a clear idea of musical relationship; but give him the Major Scale to sing and to practise until he is thoroughly familiar with it, and he will soon know the interrelation of all its parts; its tones will, to him, be positive mental phenomena, and any signs representing these tones will at once suggest them to his mind.

The three steps, therefore, of objective teaching are as follows:

Do the thing. In other words, use the senses and mental faculties to become acquainted with the object of study.

Name it. The mental object having been apprehended, if a name be given it, it will recall the object to mind at any time.

Represent it. The object itself being a positive mental phenomenon, any character which may be selected to represent it will recall it to the mind through the medium of the eye.

Applying this process to the teaching of the *relative pitch* and *relative length* of tones (the two most important divisions of the art of sight-singing), we begin by

Doing the thing. We give to the pupil a musical object which is easily sung and remembered, and which never varies in the number and relationship of its parts—viz., the *Major Scale.* (The method of imparting this musical object to the pupil will be found in the text.) When the scale is correctly sung, we proceed to *name the thing.*

Since our object is to know, first of all, the *relative* pitch of tones, we must give to the tones of the scale names which will define their relative position. This is accomplished by employing numerals from 1 to 8.

Besides the name defining the relative pitch, it is also important to give each tone a name defining its *absolute pitch.* For example, a given tone may be the

first tone in one scale, the second in another, or the third or any other tone in as many different scales ; its relationship to the other tones in the scale being different in each case. But this tone has, physiologically, a definite position, which it retains under all circumstances and in any scale ; and this position, fixed by the number of vibrations which produce the tone, we call its *absolute* pitch.

To *represent* tones by notes is now an easy matter, for the tones themselves are well known and so familiar to the pupil that any characters which may be selected to represent them will immediately call them to mind. The reverse process, that of beginning musical instruction of any kind by teaching the notes, is to put the cart before the horse. As this is an almost universal custom, it may account for the number of unmusical musicians.

A musical character should represent to the mind not a key, not a string, not a mere mark without meaning or with only a mechanical one, but a musical tone, a definite musical idea.

This outlines the fundamental principles of the method of instruction. The method of application and practice is just as simple.

Since the pupil is required to gain his knowledge by his own experience, he must do all the singing. The teacher should not sing at all, either for imitation or support, except in teaching the first scale or in correcting faulty vocalization or enunciation. Nor is it permissible to assist the pupil at any time with an instrument, except that the starting pitch should be given him on a tuning-fork, pitch-pipe, or other instrument. Only one tone should be thus established ; all others must be given by the pupil without assistance. Directions how to reach the key-note of any scale from the pitch "C" will be found in the text, page 32.

The pupil should practise *daily*. Twenty minutes a day will produce many times better results than four or five hours once a week. Habits of thought can be acquired only by frequent, regular practice. In sight-singing it is not so much the *knowledge* of how to do it, but the *habit* of doing the right thing without hesitation, which gives proficiency.

The key of D has been selected as the best with which to begin the study of sight-singing. Its scale is within the range of nearly all voices, and in this respect it is at least as good as the key of C. The chief reason for its selection is the fact that it is *not* the key of C. Almost all musical instruction on instruments begins in the key of C, because their technique is most simple in this key. An idea is thus created that C is the parent of all other keys, which is certainly not true. Besides, a person who has studied the piano will be inclined to associate permanently the absolute pitch-names, c, d, e, etc., with the relative pitch-names, 1, 2, 3, etc., if C is the first key introduced in sight-singing ; resulting in much confusion later. By beginning with some other key, however, he will learn at once to treat each key by itself, without reference to C.

It is as easy to sing in the key of E flat or F sharp as in C. There are no black and white keys in the throat, neither is there any difficult fingering. All that is necessary for the singer to know is, for example, that the key-note of the song he wishes to sing is found on the third line of the staff ; the fourth line will then represent *three* of the key, whether the signature be two flats or five sharps in the treble-clef, or two sharps or five flats in the bass-clef.

It has been deemed advisable to give in detail the method of instruction for each new step. While this may seem unnecessary to an experienced teacher, it will prove helpful to many who have not had an opportunity to make a special study of methods of instruction in sight-singing, and also to those who wish to use this volume for self-instruction.

The exercises have been arranged as progressively as possible, aiming to introduce each new step in the greatest variety of application. A special feature in this method is the introduction of simple melodies, rounds, etc., at the end of each chapter, which are intended to give practical illustration of the musical material previously mastered, and also to furnish practice in uniting words with tones.

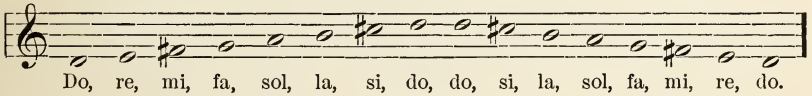
Every lesson should end with a little song or round. This will encourage and please the pupil, and at the same time will bring out innumerable points of artistic bearing, such as proper pronunciation, declamation, tempo, dynamics, expression, etc., not found in the technical exercises. Lack of space prevented the introduction of a greater number of suitable songs ; but teachers will find no difficulty in supplementing these by selections from other sources.

POPULAR METHOD OF SIGHT-SINGING.

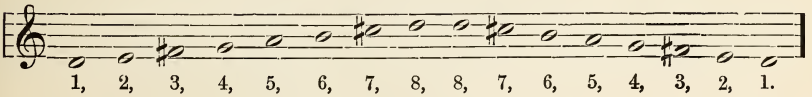
CHAPTER I.

§ I.—The Key of D. Sound-relationship.

The teacher will sing the major scale in the key of D, enunciating the syllables distinctly, with a free, almost exaggerated use of the language-making organs—lips, tongue, teeth—and with the utmost purity of utterance of the vowel-sounds.*



This should be imitated by the class. The teacher calling upon the class to "*Sing the scale,*" it is always to be sung as above, with the syllables. The teacher now sings the same scale with the numerals,—1 2 3 4 5 6 7 8 :



When the class has imitated this, it is instructed that whenever the "*names of the tones of the scale*" are called for, it is to sing as it has just done.† The class should now be required to

Sing the scale :

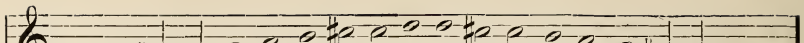
Sing the names of the tones :

until the scale is sung correctly in both ways—true in intonation and clear in enunciation. Then the teacher sings again, as follows :

---

* Pronounce vowel o in Do as *o* in *no.*
" " e " Re " *a* " *race.*
" " i " Mi " *e* " *me.*
" " a " Fa " *a* " *far.*
" " o " Sol " *o* " *so.*
" " a " La " *a* " *lark.*
" " i " Si " *ee* " *see.*

† Since in sight-reading it is necessary to establish the *relative*, not the *absolute* pitch of tones, it seems rational that the numerals, which in themselves express a relative position when applied consecutively to the sounds of the major scale, should represent the *names* of the tones. The name thus defines the position of the tone in relation to all others in the same key, while the letters d, e, etc., stand merely for the absolute pitch, and do not, primarily, designate its relation to other tones.



d, e, f sharp, g, a, b, c sharp, d, d, c sharp, b, a, g, f sharp, e, d.

which is imitated by the class, and then called by the teacher the *pitch-names of the tones of the scale,* or merely *the pitch of the tones.**

When the scale has been thoroughly practised in the three forms shown above, the class is ready to bring its parts into relation with each other. From this point on, the teacher should never sing with or for the class, except to correct a bad quality of tone or faulty enunciation. The dictation-exercises which are now entered upon may be conducted in a great many ways, a few of which will be here set forth ; it being left to the teacher to devise others.

Sing one :—Do.†
Sing two :—Re.
Sing one :—Do.

In this manner the following dictation-exercises are to be drilled. They are progressively arranged, and, by using the scale as a standard of measurement, the class will have no difficulty in singing the exercises correctly without any aid from the teacher ; provided, that *at first* no deviation be made from the regular succession in which they are arranged. Should the class fail to sing an interval correctly in the second, third, or fourth group of exercises, return to that section of the first group which contains it, and practise until thoroughly learned.

These groups of figures should not be written on the blackboard, but should at first be called for only orally by the teacher. When a group of exercises has been thus dictated and correctly sung, the teacher may repeat the exercise by writing the notes on the blackboard ; the class singing as he writes, or as the notes are pointed out upon a written representation of the scale.

It will be observed that certain tones have been selected as objective points, with which all the other tones of the scale are brought into relation.

The first of these is *one*, the key-note, or *tonic ;* then follow *eight*, the *octave*, and *five*, the dominant. These, together with *three*, are the most important tones in the scale, and are most easily recognized and remembered. In Group II, certain new intervals not related to any of these primary objective points are introduced, such as 4–2, 6–4, 7–5, and 8–6. In every case it will be noticed that the lower tone of the interval is repeated, in order that the ear may grow accustomed to the new point of departure. It is sometimes necessary to repeat this tone four or five times before proceeding to the higher tone, as many pupils find considerable difficulty in returning to the lower unless it has been well fixed in the mind. Group III follows out this principle consecutively with all those tones of the scale not hitherto used as objective points, until each tone has been brought into relation with every other tone of the scale.

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* It is not desirable at present to explain to the students that a sharp raises a tone by a semitone. The sharp is used here only to designate the pitch of a diatonic degree of the scale. *F sharp* in the key of D is not F-sharped, for there is no F in the key of D. F sharp is simply the pitch-name of the third degree. The use of sharps and flats in raising and lowering the pitch by a semitone will appear in the study of chromatic tones.

† To save space, it will be understood throughout this volume that all questions of the teacher are printed in *italics*, the answers of the class in ordinary type.

The numerals 1, 2, 3, etc., should never be sung by the class, except in singing the scale as a whole.

I.

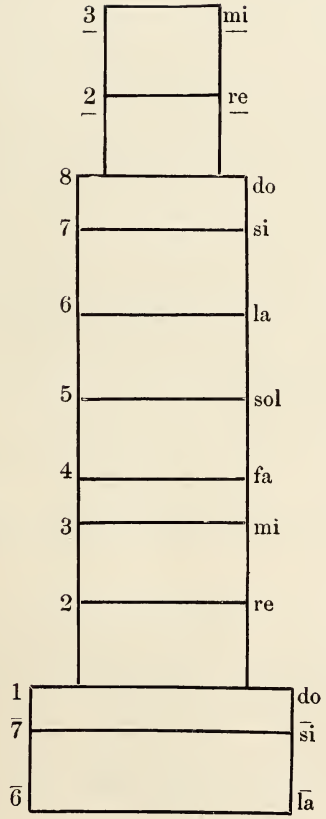
81
12345678
87654321
121212
123131313
1234141414
12345151515
123456161616
1234567171717
123456781818
878787
876868686
8765858585
87654848484
876543838383
8765432828282
876543218181

II.

12345
5454
543535353
5432525252
5432151
5313543251
56757575858
8768531
1356531
1356758531
122342425242321
1233453536353421
123445646453421
1865464324251
18642513578
1243546578

III.

122342424
23452525
23456262626
234567272727
2345678282828
1233453535
3456363636
34567373737
345678383838
383634373531
12344564646
4567474747
45678484848
46484547843251
123456678686421
128138148158168178
871861851841831821
1881122882211338833 1
1448844115588551
16688661177887711881



IV.

8$\underline{2}$8$\underline{2}$8
8$\underline{2}$$\underline{3}8\underline{3}8\underline{3}$
8778$\underline{2}$7$\underline{2}$78
8778$\underline{2}$$\underline{3}7\underline{3}7\underline{2}$8
8766782$\underline{2}$6$\underline{2}$67$\underline{2}$8
8678$\underline{2}$$\underline{3}6\underline{3}6\underline{3}$$\underline{2}$8
86$\underline{2}$87$\underline{3}$$\underline{2}$78
81$\bar{7}$1$\bar{7}$1
1$\bar{7}$$\bar{6}1\bar{6}1\bar{6}$$\bar{7}$1
1$\bar{7}$1$\bar{6}$$\bar{6}$$\bar{7}$1
1221$\bar{7}$2$\bar{7}$21
1221$\bar{7}$$\bar{6}2\bar{6}2\bar{6}$$\bar{7}$1
123321$\bar{7}$3$\bar{7}$21
12344$\bar{7}$21
12345$\bar{5}$$\bar{7}$1

When these Dictation-Exercises have been thoroughly practised, the class should be required to sing the same upon the syllable *la*, or any other syllable or vowel which the teacher may see fit to use. Care should, however, be taken to avoid such as may tend to produce guttural or otherwise impure tones.

§ II.—Time-relationship—Rhythm.

Just as in the measurement of melodic steps we found a standard in the major scale—that unchangeable whole, the relation of whose parts to each other is always the same—so we now find the standard of measurement of *Time*, or better, *Rhythm* to be the *Measure*.

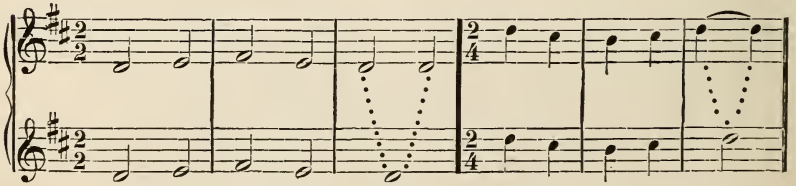
Rhythm is the regular recurrence of accented sounds. The simplest rhythm is the *two-part* rhythm. This consists of two equal parts, the first accented, emphasized, the second unaccented, subdued.

Pursuing our general plan of first making the students *practically* familiar with the thing to be learned, the teacher will sing a succession of two-part measures, carefully accenting each first part. The class should imitate, the teacher beating time—a downward motion of the hand for the first part, an upward motion for the second part.

When this exercise has been explained as a succession of two-part measures, each measure conforming to the above definition, it may be written on the blackboard, the attention of the class being called to the fraction whose numerator denotes the number of parts in the measure, whose denominator designates the kind of notes which represent each part; to the single bar which separates the measures, and to the double bar which is used at the close of a composition or of one of its principal parts.

An exercise should now be sung by the teacher, in which a two-part measure occurs, whose two parts have been combined to form one tone sustained for two beats.

After imitation by the class, this exercise should be represented on the board in this manner:



showing that the duration of the combined tone is equivalent to the two parts of the measure.

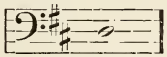
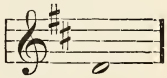
The class should now sing the exercises pertaining to this paragraph, the teacher (never the pupils) beating time.

The contrast between the accented and unaccented tones should be strongly marked—at first almost to exaggeration—in order that the class may acquire the

habit of *feeling* the rhythm.* Enough attention can hardly be paid to this important factor in reading music. It is that part of the science which is least readily acquired by the majority of people, and, as a rule, that which is most generally slighted by the average music-teacher.

In the author's opinion, the less explanation and mathematical calculation are introduced into this subject, the better the result will be with the pupils. Practical demonstration by the teacher, followed by intelligent practice on the part of the pupils, will insure thorough comprehension of the most complicated rhythmical forms in the end.

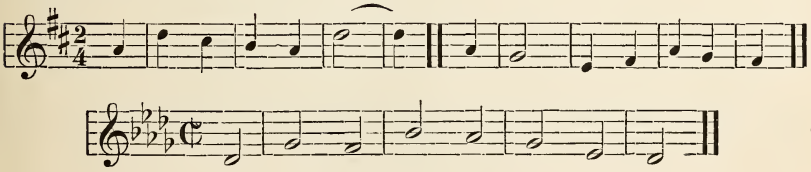
With their present knowledge of intervals as learned through the dictation-exercises in § I, the pupils should have no difficulty in singing the exercises to Chap. I, §§ I and II, at first sight. The syllables *do*, *re*, *mi*, etc., should be used, or any of the syllables or vowels that were found beneficial in singing the dictation-exercises of § I. The letters d, e, f sharp, etc., and the numerals, should never be sung. The signature $\frac{2}{2}$ is frequently represented by the sign $\mathbf{C}$ —and this measure is called *alla breve*. In *alla breve* time each beat is equal to a half-note.

The exercises are given in both treble- and bass-clefs. The teacher may use his discretion in introducing the latter immediately, or later. In using the exercises in the bass-clef for treble voices,  will be sung as 

The key of D flat should now be introduced by its scale in the same manner as was the key of D. As the relative position of the notes on the staff is the same in D flat as in D, only the signature being changed, it will offer no new difficulties to the pupil.

§ III.—Up-beat.

If a melody begins on any part of a measure except the first, it is said to begin on the *up-beat:*



CHAPTER II.

§ I.—The Key of G.

The sound-relations of the major scale remain the same even if the scale begins on a tone other than D. Therefore, if the pitch of the key-note of any scale is known, all other tones in the same scale will be found without difficulty.

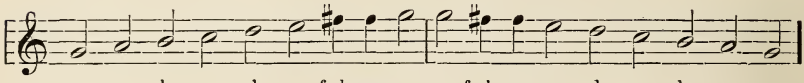
* The word rhythm is used also in a larger sense to designate a musical phrase or period varying in length from a part of a measure to one or more measures. This is, of course, not the application intended here.

The only difficulty to be overcome in studying a new key will be in memorizing the absolute *pitch* names in connection with the seven degrees of the scale · for example, that 3 is *b*, 6 is *e*, in the key of G.

This is easily accomplished if the following process is adopted ·

Sing one in the key of D :..... Do.
Sing four :... ..... Fa.
What is the pitch of this tone ?..... G.
Sing four again :..... ..... Fa.
Call this tone one :..... ..... Do.

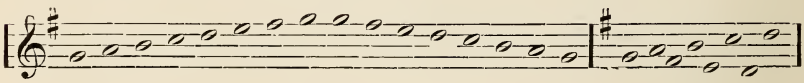
*Sing the scale beginning with this new Do :**
Sing the names of the tones—1, 2, 3, etc.
Teacher now sings :



g, a, b, c, d, e, f sharp, g, g, f sharp, e, d, c, b, a, g.

this being the *pitch of the tones* when G is 1 of the scale.

There should now follow a series of dictation exercises, similar to those in Chap. I, § I ; but the teacher should interrupt them frequently by requiring the class to give the pitch name of the last tone sung. This will compel the students to think continually of the pitch-names while singing the Italian syllables, and will thereby create an indelible mental picture of the key. When this is accomplished, the scale of the key of G should be written upon the board with the signature *prefixed,* in which form this key, like all other keys requiring the use of sharps or flats, is usually written.



§ II.—Four-part Rhythm.

A combination of two two-part rhythms within one measure forms a four-part rhythm, with this difference, that the accented tone of the second two-part rhythm will receive less emphasis than that of the first two-part rhythm. The

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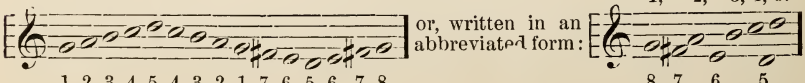
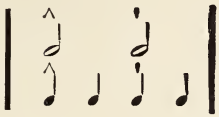
* It is sometimes impracticable, on account of insufficient compass of the voices in the class, to sing the scales of the keys of G, A♭ and A, beginning in the middle octave ; and it is especially dangerous with children's voices, and those of adolescent persons not fully settled, to force them into the extreme registers. In such cases these keys may either be left out entirely for the present and the study of the keys of D, E, E♭, F, etc., proceeded with, or they may be introduced in this wise. The class having intoned G, it will be asked to sing the scale up to *five*, down to *five* below, and back to *one ;* thus :



reason for this is obvious when we consider that the four-part rhythm may also arise from a subdivision of each of the parts of the simple two-part measure into two equal parts:



in which case the third beat receives the lesser accent of the *alla breve* measure, while the second and fourth beats subordinate themselves as the unaccented tone of the simple two-part rhythm.

Before making any explanation of this rhythm to the class, the teacher should sing one or two four-part measures and require the class to imitate the same. Great attention should be given to the proper gradation of the accents, and comparisons should be drawn between two two-part measures and one four-part measure.

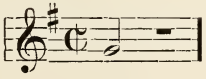
Four-part rhythm may appear in two forms, with each part equivalent either to a half-note or to a quarter-note. This is expressed by the fractions $\frac{4}{2}$ or 𝐂, and $\frac{4}{4}$ or 𝐂, the 𝐂 in each case standing for *common time*, which is the name usually given to four-part rhythm.

§ III.—Rests.

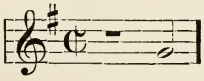
Any part of a measure may be represented by a *rest*, which signifies that silence is to be maintained during the time-value of that part of the measure where it occurs. The teacher should illustrate by singing two- and four-part measures containing rests, beating time the while, and requiring the class after each example to state which part of the measure contained the rest. Some dictation-exercises should now follow, as, for instance:

Giving the class a certain tone upon which to sing, the teacher demands as follows:

Sing a two-part measure containing a half-note and a half-rest——Class sings:



Sing a two-part measure containing a half-rest and a half-note:——



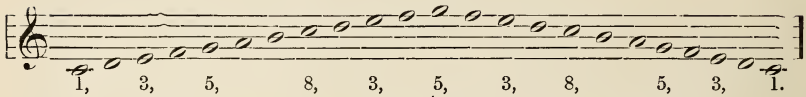
etc., etc.

After each example has been correctly sung, it should be written on the blackboard, in order that the connection between the practical execution and its representation by characters may be at once established.

CHAPTER III.

§ I.—Key of C.

Sing one in the key of G:.....Do.
Sing four:.....Fa.
What is the pitch of this tone?.....C.
Call this tone one:.....Do.
Sing the scale:



Drill dictation-exercises on page 11 in this key in same manner as in the key of G.

§ II.—Intervals.

Hitherto the pupil has learned to recognize and sing tones according to their relation to a certain key-note, or to other tones as parts of a given scale. Aside from this scale-relationship, we learn to appreciate the *tone-effect* produced by two or more tones. Thus, given a certain tone as key-note, say D, if F sharp be sung with it, the pupil will recognize this tone as *three;* but the tones D—F sharp produce a certain characteristic tone-effect, which, when fully appreciated, will be recognized by its own individual character, be the scale-relationship 1—3, 4—6, or 5—7, namely, as a *major third.*

These tone-effects are called *intervals*, each combination of tones having its own distinct character and name.

In order that the pupil may become practically familiar with the tone-effects of the various intervals, the scale-relationship, already learned by him, will supply the types of each interval. It will be more to his advantage from a musical standpoint to learn, and easier for him to remember, that a certain interval is a major third because it sounds like its type 1—3, than because it contains two whole tones.

The intervals are named according to the number of degrees which they contain, each degree being represented by the alphabetical letter of the *pitch-name;* thus a—f is a sixth, because it contains six degrees—viz.: a—b—c—d—e—f.

Sing one, one:.....Do, do.
This is a PERFECT PRIME.
Sing one, two:.....Do, re.
This is a MAJOR SECOND.
Sing one, three:.....Do, mi.
This is a MAJOR THIRD.
Sing one, four:.....Do, fa.
This is a PERFECT FOURTH.
Sing one, five:.....Do, sol.
This is a PERFECT FIFTH.

Sing one, six: ..... Do, la.

This is a MAJOR SIXTH.

Sing one, seven: ..... Do, si.

This is a MAJOR SEVENTH.

Sing one, eight: ..... Do, do.

This is a PERFECT OCTAVE.

Sing eight, seven: ..... do, si.

This is a MINOR SECOND.

Sing eight, six: ..... do, la.

This is a MINOR THIRD.

Sing eight, five: ..... do, sol.

This is a PERFECT FOURTH.

Sing eight, four: ..... do, fa.

This is a PERFECT FIFTH.

Sing eight, three: ..... do, mi.

This is a MINOR SIXTH.

Sing eight, two: ..... do, re.

This is a MINOR SEVENTH.

Sing eight, one: ..... do, do.

This is a PERFECT OCTAVE.

Sing four, seven: ..... fa, si.

This is an AUGMENTED FOURTH.

Sing seven, four (up!): ..... si, fa.

This is a DIMINISHED FIFTH.

These represent all intervals which can be found in the major scale. We see from the above, that all types of intervals reckoned from the key-note upward are either *major* or *perfect;* those reckoned from the key note downward are either *minor* or *perfect.* We find, besides these perfect, major and minor intervals, one *augmented* and one *diminished* interval.

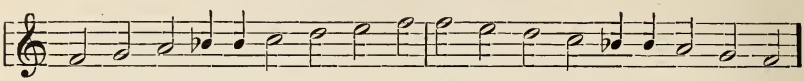
When the class has sung the scale-relationship, as, for instance, do—sol, the teacher, having named it a *perfect fifth,* should now call for it by this new name, and, when the class has responded by singing the interval do—sol, it should be written on the blackboard. This should be repeated with many different key-notes, the singing of the interval being immediately followed by its representation on the staff. In this way the eye will be trained to recognize the interval at the same time as the ear.

CHAPTER IV.

§ I.—The Key of F.

Sing one in the key of C: ..... Do.
Sing four: ..... Fa.
What is the pitch of this tone? ..... F.
Call this tone one: ..... Do.
Sing the scale: ..... Do, re, mi, etc.
Sing the names of the tones: ..... 1, 2, 3, 4, etc.

The teacher now sings for the class the pitch of the tones, as before, in the keys of D, D♭, G and C.:

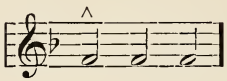


f, g, a, b-flat, c, d, e, f, f, e, d, c, b-flat, a, g, f.

This process should be followed hereafter with all other scales. *At least* a week—that is, five or six lessons—should be given to the practice of each key, so that the pitch-name of every tone is clearly associated with its position in the scale.

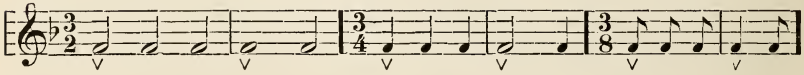
§ II.—Three-part Rhythm.

A measure containing one accented tone, followed by two unaccented tones of the same duration, is called a three-part measure:



As before, the teacher will sing one or more three-part measures, imitated by the class;—great attention being given to the proper accentuation.

This rhythm may appear in three forms—viz.: with half-notes, quarter-notes or eighth-notes, represented respectively by the fractions $\frac{3}{2}$, $\frac{3}{4}$, $\frac{3}{8}$:



CHAPTER V.

Two-part Singing.

The sooner the pupil is accustomed to sing independently—that is, without the support which is furnished by a whole class singing the same melody—the better it is; and to this end, two-part exercises are now introduced, which, while each part by itself is as simple as possible, will train the ear to distinguish a pure intonation of intervals and to follow its own part independently of the other.

In all the following exercises, the voices should sing their parts simultaneously from the beginning; not (as is often done) each part singing alone first, and finally both together.

This method requires greater concentration of mind on the part of the pupil, but will prove excellent training for work of a more difficult character further on.

From any given pitch, let the lower voice find its tone first, and then the higher voice.

Divide the class into two equal parts, each part containing voices of high, middle, and low registers ; then let the voices alternate with each other in singing the first and second parts. In this way only will all members of the class receive an equally good training ; for persons who always sing the highest part, soon become unable to sing a middle or lower part.

To begin with, it will be advantageous to sing a large number of *Greenwood's Two-part Exercises*, a few of which will be found distributed through this volume ; but, as they are excellent practice, the whole number can be used to great advantage, as practice-drill additional to the studies herein provided.

Absolute purity of intonation is one of the most important objects to be attained, and will be furthered by using the scale—which has hitherto formed the basis of all practice—as *cantus firmus.* The counterpoint, sung by the other part, will contain all the melodic progressions or intervals, and will form a great variety of consonances and dissonances with the *cantus firmus.*

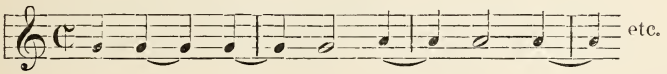
Following *Greenwood's* are a number of exercises in which both parts move freely.

CHAPTER VI.

§ I.—Syncopations.

When a tone begins on an unaccented part of a measure, and ends on, or includes, an accented part, it forms a syncopation. We have hitherto met with only such prolongations of parts of measures as began on an accented beat, and included the following unaccented beat, thus :

Now we find the order reversed, the syncopated tone beginning on an unaccented part of the measure, thus :

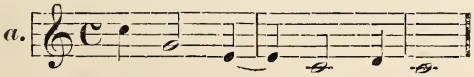


The accent of the accented beat is thrown forward upon the unaccented beat with which the tone begins. Give many practical illustrations for imitation and analysis by the pupils, writing down every example after it has been correctly sung.

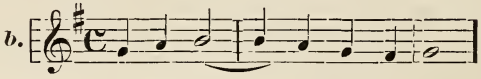
VARIOUS FORMS OF SYNCOPATION.

In common time $\frac{4}{4}$ C.

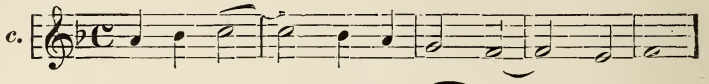
a. Containing syncopations 4 | 1 and 2 3 :



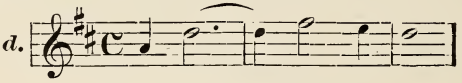
b. Containing syncopations consisting of three beats, 3 4 | 1. The third beat, although accented in common time, is still less accented than the first beat, and the following example therefore shows a true syncopation :



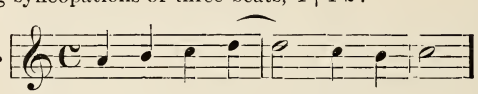
c. Containing syncopations of four beats, 3 4 | 1 2 ; a true syncopation, for same reason as *b* :



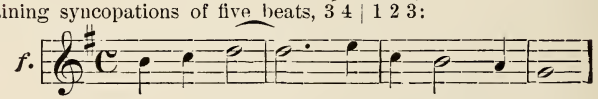
d. Containing syncopations of four beats, 2 3 4 | 1 :



e. Containing syncopations of three beats, 4 | 1 2 :

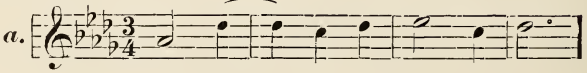


f. Containing syncopations of five beats, 3 4 | 1 2 3:



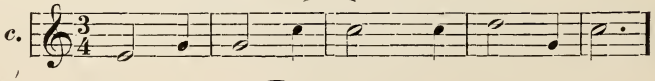
Syncopations in Triple Time.

a. Consisting of two beats, 3 | 1:

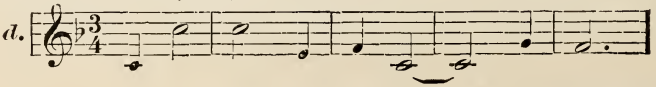


b. Consisting of three beats, 2 3 | 1:

c. Consisting of three beats, 3 | 1 2:

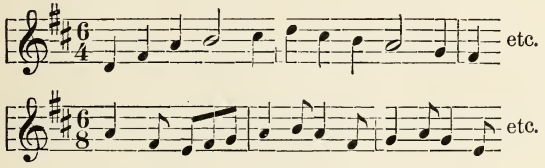


d. Consisting of four beats, 2 3 | 1 2:



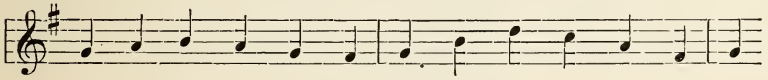
§ II.—Six-part Rhythm.

A combination of two three-part measures into one measure will form a six-part measure, which differs from three-part measure in having two grades of accents, whereas the latter has only one. It exactly corresponds in this respect to the relation of the four-part to the two-part measure. Six-part measure may appear in two forms—with quarter-notes, $\frac{6}{4}$, and with eighth-notes, $\frac{6}{8}$.

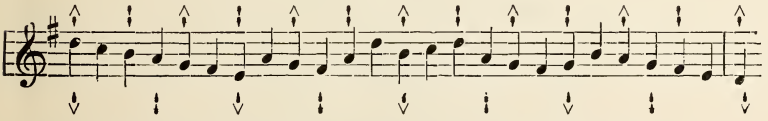


It is very important that the student should learn to appreciate the slightest gradations of accent. He must be able to recognize them and to produce them. To this end, numerous and varied exercises should be prepared by the teacher.

An exercise containing six quarter-notes in each measure may be written on the blackboard, without in any way indicating the rhythm. The teacher should then sing the exercise in $\frac{3}{2}$ time, accenting 1, 3 and 5, and then in $\frac{6}{4}$ time, accenting 1 and 4, while the students should be able to detect the difference in rhythm at once and to name it properly.



Another exercise may be prepared in this manner: Write, say, twenty-four notes of equal value on the board, and then require the class to sing them in two-, three-, four-, and six-part measure:



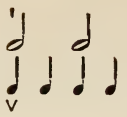
This may be extended so as to contain the subdivided measures.

CHAPTER VII.

§ 1.—Subdivision of the Principal Parts of a Measure.

Each part of a measure may be divided into two or more equal or unequal parts.

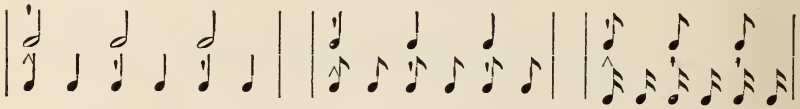
By dividing $\frac{2}{2}$ measure into quarter-notes, or $\frac{2}{4}$ measure into eighth-notes, the measure will assume the characteristics of four part measure:



Common time, becomes

when subdivided, showing three grades of accents instead of two in undivided measure.

By dividing $\frac{3}{2}$ into quarter-notes, $\frac{3}{4}$ into eighth-notes, or $\frac{3}{8}$ into sixteenth-notes, two grades of accents will appear instead of one, in undivided measure :



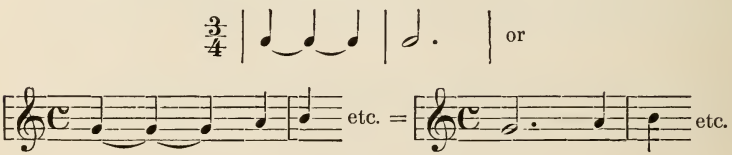
§ II.—The Key of B Flat.

Find key-note, B flat, either by calling C—*Re*, in which case B flat will be *Do*, or by singing *four* in the key of F. Proceed as before in learning the *pitch of the tones* when B flat is *one* of the scale.

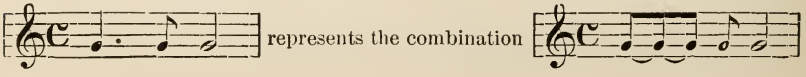
CHAPTER VIII.

§ I.—Dotted Notes.

Hitherto we have encountered dotted notes only where three parts of a measure were united as one ; for instance :



When smaller subdivisions are similarly united together, dotted notes also occur ; the dot, as before, adding half its original value to the note to which it is affixed :



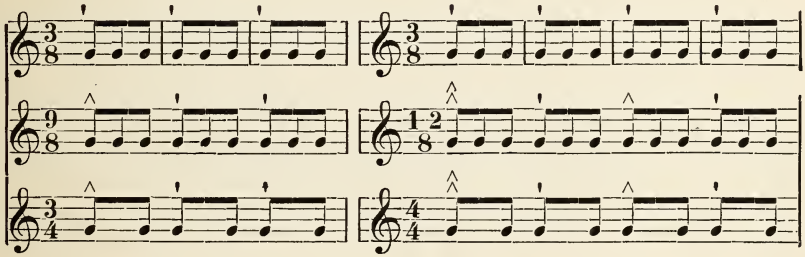
§ II.—The Key of A.

Find key-note from C:
Sing the scale:
Sing the names of the tones:
Sing the pitch of the tones when A is one:
Drill in dictation-exercises as in Chapter I.

CHAPTER IX.

§ I.—Nine-part and Twelve-part Measure.

A combination of three *three-part* measures will form a *nine-part* measure, and a combination of four *three-part* measures will form a *twelve-part* measure. The following diagrams explain the arrangement of accents, and show that the *nine-part* corresponds to the subdivided *three-part*, the *twelve-part* to the subdivided *four-part* measure:



Nine- and *twelve-part* measures occur chiefly in eighth-notes, $\frac{9}{8}$ and $\frac{12}{8}$, but occasionally compositions may be found in $\frac{9}{16}$, $\frac{12}{16}$, $\frac{9}{4}$ and $\frac{12}{4}$ measure.

§ II.—Key of E Flat.

Find key-note from C:
Sing the scale:
Sing the names of the tones:
Sing the pitch of the tones when E flat is one:
Drill in dictation-exercises as in Chapter I.

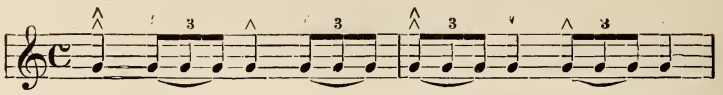
CHAPTER X.

§ I.—Smaller Subdivisions

three notes to the beat.

triplets.

Any part of a measure may be divided into three equal parts. This division is called a *triplet*. In its accentuation it corresponds to the simple three-part measure:



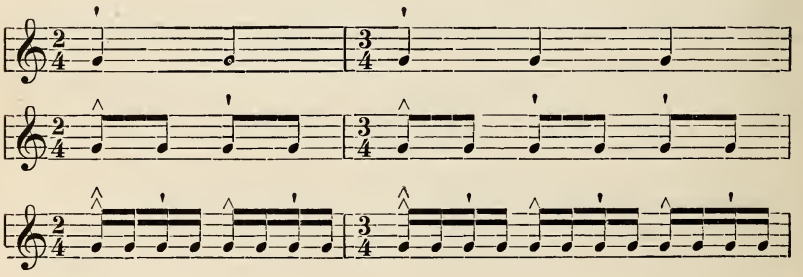
§ II.—Key of E.

Position of notes on staff same as in *E flat*. Find pitch of *E* from *C* and drill as before.

CHAPTER XI.

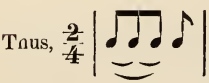
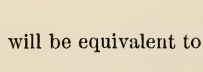
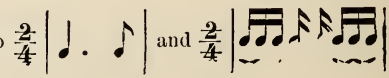
§ I.—Four Notes to the Beat.

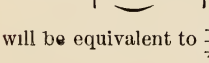
The two subdivisions of a principal part of a measure may be again subdivided into two parts, so that the principal part will be represented by four equal parts. The accentuation follows the same principle which governs all subdivisions into two parts; viz., the first note of each subdivision receives an accent, the second remains unaccented. The strength of the accents is, of course, governed by their positions in the measure.



§ II.—Dotted Notes in Subdivisions.

It will be readily understood that, if any three of four equal subdivisions upon one tone be drawn together, a dotted note will result, just as it did when three whole parts of a measure were combined into one tone.

Thus,  will be equivalent to  and 

will be equivalent to 

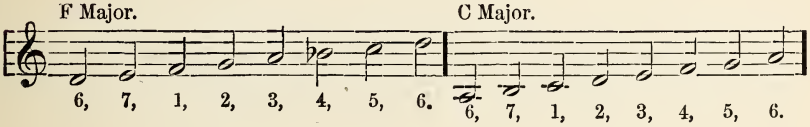
§ III.—Key of A Flat.

Find pitch of *A flat* from *C* and drill as before.

CHAPTER XII.

The Minor Scale.

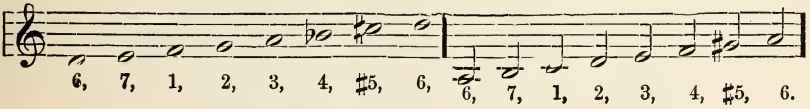
Beginning upon the sixth degree of any major scale and continuing to sing to its higher octave, gives us a scale containing a minor third and minor sixth degree. This is called the Æolian scale, and forms the basis of our modern minor scale.



We will call this the *natural form* of the minor scale.

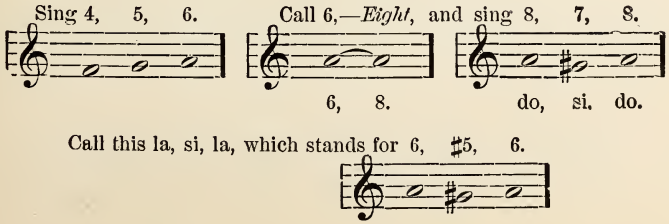
It will be noticed in singing the above scales, that they end unsatisfactorily; that is, we miss the feeling of rest, of completion which we felt in singing the major scale from *one* to *eight.*

This arises from the fact, that the step from 5 to 6 is a whole tone, whereas that from 7 to 8 is a semitone, and this gives to the seventh degree the peculiarity of always striving upwards into the eighth degree, which, being reached, affords to the ear a sensation of gratified desire and, therefore, rest. To obtain this result in the minor scale, it becomes necessary to raise the fifth degree (not the seventh degree, for we are still in the original major scale, only beginning it on the sixth degree) a semitone, thus giving it the character of seventh or *leading-*tone:

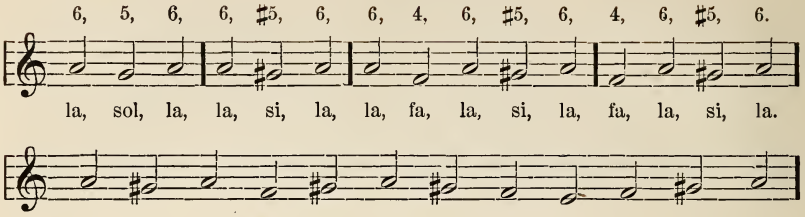


This is called the *Harmonic Form* of the minor scale.

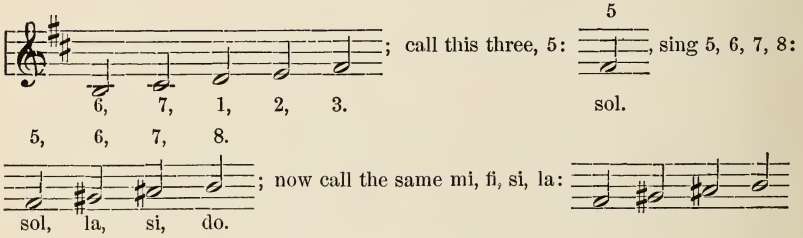
Owing to the unmelodic step of the augmented second between *four* and *sharp five*, pupils will have some difficulty in singing this scale. The following method is recommended to obtain purity of intonation:



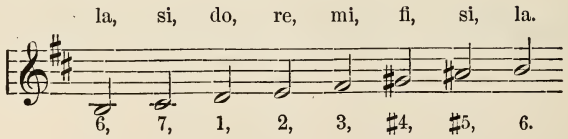
Then drill as follows:



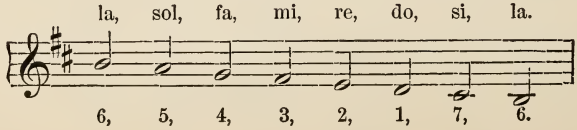
The *Harmonic* form of the minor scale is but rarely used in singing, owing to the "unmelodic" progression from 4 to ♯5. In order to obviate this difficulty, a different form of the minor scale is developed, which contains only such progressions as are easily sung; namely, either whole tones or semitones; and this is called the "*Melodic*" form of the minor scale. In teaching this, let the class again begin with lower *six* of the major scale and sing up to *three:*



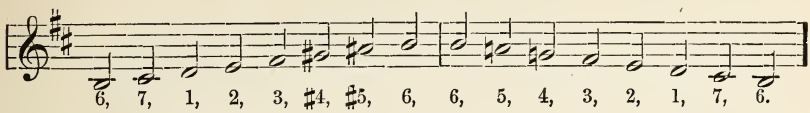
which represents 3, ♯4, ♯5, 6; and thus the scale now reads:



Were we now to descend in the same manner as we ascended, the ear would be led to believe that we were singing the descending *major* scale of *B*, and the tendency would be to sing *D sharp* instead of *D*. To avoid this ambiguity, and also because, in going away from the key-note, we no longer need a *leading-tone*, we descend by the *Natural* form of the minor scale as we first constructed it from the major; viz.,

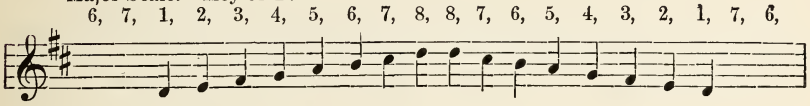


so that the *Melodic* form of the minor scale now reads as follows:

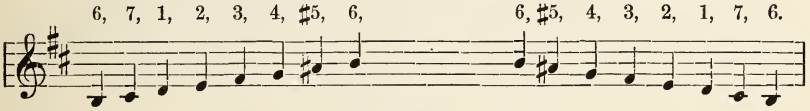


Examples, showing how any minor scale may be developed from its relative major scale.

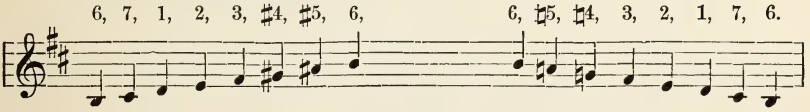
Major Scale. Key of D.



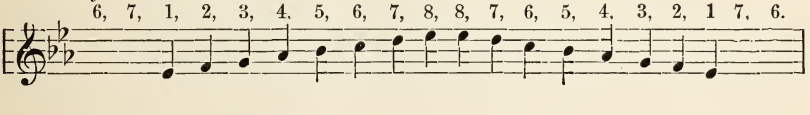
B minor. Harmonic form.



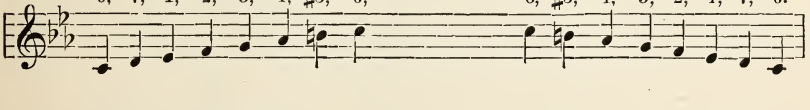
B minor. Melodic form.



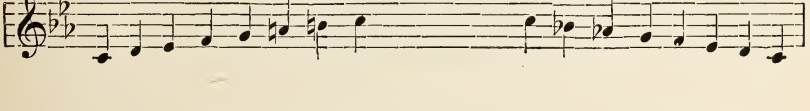
Major Scale. E flat.



C minor. Harmonic form.



C minor. Melodic form.



KEY of B MAJOR

and its relative minor, G SHARP.

For example in notes see exercises, page 140.

CHAPTER XIII.

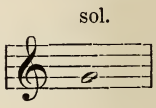
§ I.—Chromatic Tones.

Hitherto we have dealt only with such tones as entered into the composition of a regular major or minor scale. These are called the *aiatonic* degrees of a scale. Other tones, not diatonic, may appear in a melody either for its embellishment or to produce modulation into other keys. Such tones are called *chromatic.*

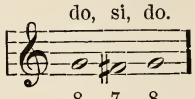
When a diatonic tone is raised or lowered by a half step (semitone) it is said to be *chromatically changed.*

Pursuing our method of deriving a new fact from one that is known, we apply our knowledge of such semitones as we have encountered as diatonic in the major scale towards forming all non diatonic, or chromatic, semitones.

Thus, to raise the fourth degree by a semitone, which would thus bring it within a half-step of the fifth degree, let us sing 5 in the key of C :



Call this sound *do*, and sing 8, 7, 8 :

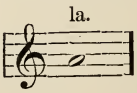


This is exactly the relationship of 5, ♯4, 5, expressed in syllables, sol, fi, sol. An exercise comparing the natural fourth degree with the altered one, will readily fix the interval in the mind. This exercise may be arranged in this way :

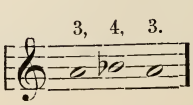
Sing 5, 4, 5, ♯4, 5 ‖ 5, 4, ♯4, 5 ‖
‖ 4, 5, ♯4, 4 ‖ etc.

In case of error, return to comparison of chromatic tone with 8, 7, 8

To lower the seventh degree by a semitone—which would thus bring it within a half-step of the sixth degree—sing 6 in the key of C :



Call this tone 3, and sing 3, 4, 3. This will give us



We have thus obtained the relationship of 6, flat 7, 6 ; or, expressed in syllables, lä, sä, lä. Exercise :

Sing ‖ 6, 7, 6, ♭7, 6 ‖ 6, ♭7, 6, 7, 8 ‖ 6, ♭7, 7, 8 ‖
‖ 8, 7, 6, ♭7, 6 ‖ 8, 7, ♭7, 6 ‖ etc.

The chromatic tones of *sharp four* and *flat seven* are among those most frequently found, owing to the fact that they form the readiest means of modulating into the dominant and subdominant keys, respectively.

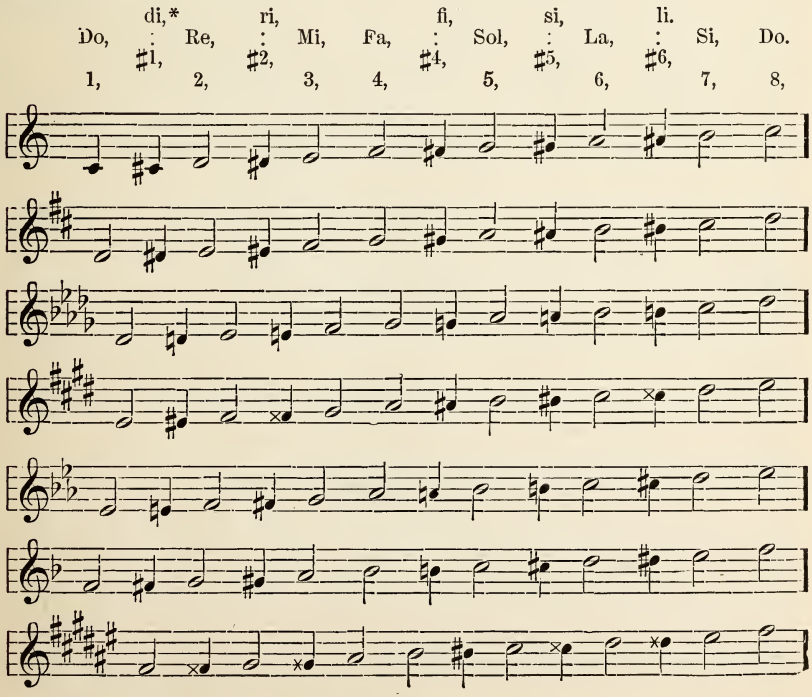
Besides the two chromatic tones just explained, others may occur between any two diatonic degrees which are a whole tone or major second apart. These chromatic tones may be produced either by raising or lowering a diatonic degree, the method pursued in each case being the same as instanced above.

By always comparing, mentally, the ascending chromatic with the relationship of 7 (leading-tone of the scale) to 8 (tonic), and the descending chromatic with the relationship of 4 (dominant seventh) to 3 (its natural resolution), singers will more readily learn to sing chromatic tones in true pitch.

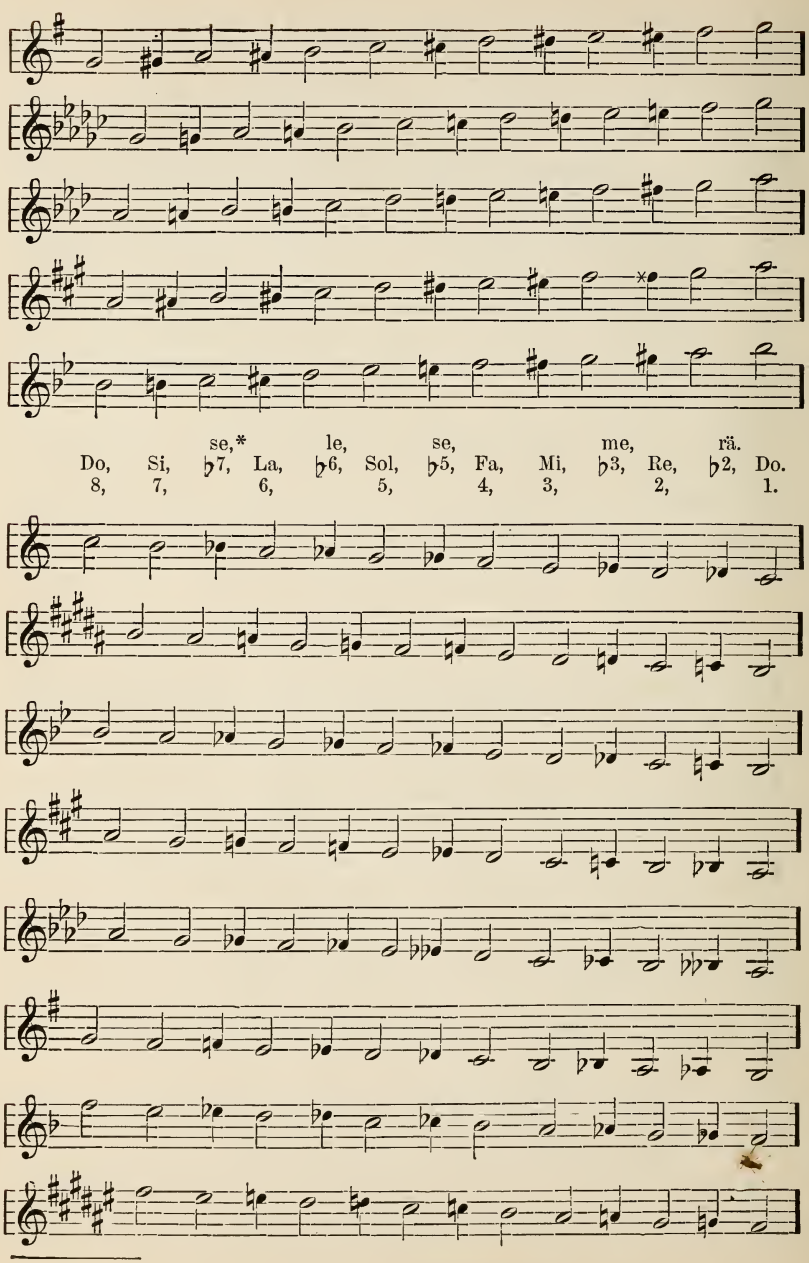
A succession of twelve semitones forms a chromatic scale. Its notation varies according to the key of the melody in which the chromatic scale occurs.

The formula of notating the chromatic scale follows the diatonic degrees of the scale, each of which, standing before a whole tone, is raised a semitone in the ascending, and lowered a semitone in the descending, scale.

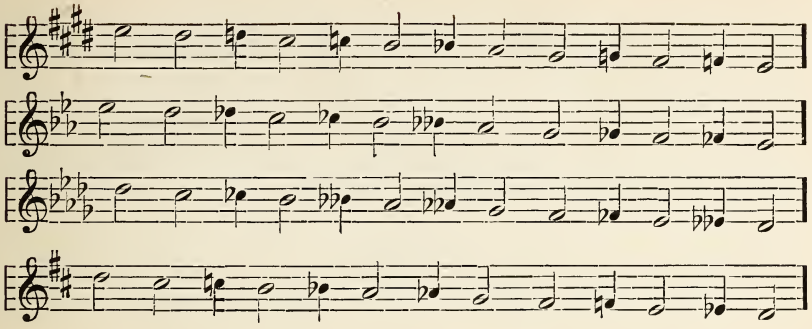
It will be seen, by looking at the following representations of ascending and descending chromatic scales, that a *sharp* or a *flat* before a note does not, necessarily, make it chromatic. E sharp in the key of F sharp major is not chromatic, but (being its seventh degree) is diatonic; similarly, a flat in the key of E flat is diatonic.



* Pronounce i in di, ri, fi, si, li like e in me.



* Pronounce e in se, le, me like ā in fāte ; ä in rä, like a in father.

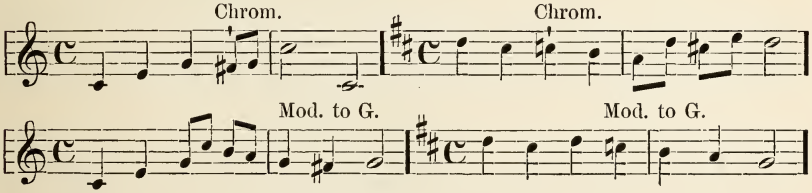


§ II.—Modulation.

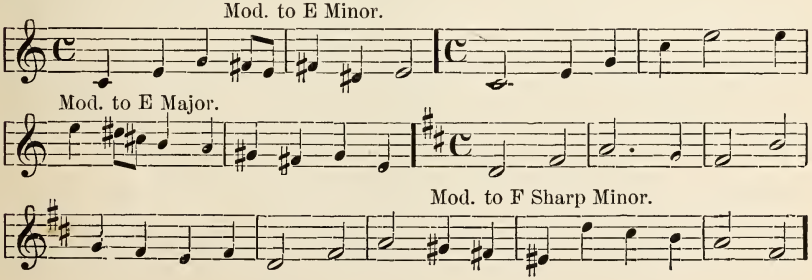
It must be left to the teacher to explain to the pupil under what conditions a chromatic tone or tones would signify a modulation into a new key, for it would require more space than can be given it here, to go thoroughly into this subject.

In general, the following rules will hold good, though exceptions are numerous.

If the chromatic tone progresses to the diatonic tone, towards which it naturally strives, it is usually only a chromatic embellishment of the melody, unless it forms a cadence in another key.



If the chromatic tone progresses to another chromatic tone or to a diatonic tone towards which it does not naturally strive, it expresses almost always a modulation into a new key.



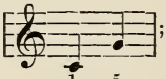
A modulation may be either temporary, extending only through one or two measures, or permanent, when the new key remains for a longer period. In

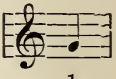
tne former case it is simpler to treat the chromatic tones which occur only as such; while in the latter case, it will be found easier to establish in the mind the new key-note, and then treat those tones, which were *chromatic* in the old key, as *diatonic* in the new.

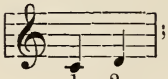
Any one who has grown perfectly familiar with the contents of each key through the exercises in the foregoing chapters, will have no difficulty in recognizing its distinguishing characteristics in modulation.

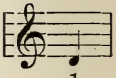
APPENDIX.

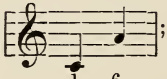
How to find the Key-note of any Key from Middle C.

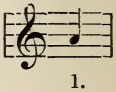
To find key-note of G, call C *one;* Sing *one-five:* 

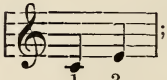
; call *five,* Do: 

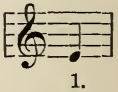
To find key-note of D, call C *one;* Sing *one-two:* 

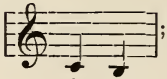
; call *two,* Do: 

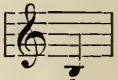
To find key-note of A, call C *one;* Sing *one-six:* 

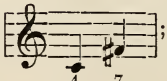
; call *six,* Do: 

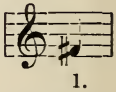
To find key-note of E, call C *one;* Sing *one-three:* 

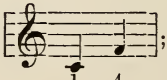
; call *three,* Do: 

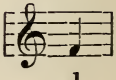
To find key-note of B, call C *eight;* Sing *eight-seven:* 

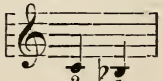
; call *seven,* Do: 

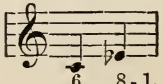
To find key-note of F sharp, call C *four;* Sing *four-seven:* 

; call *seven,* Do: 

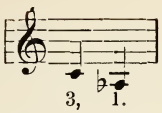
To find key-note of F, call C *one;* Sing *one-four:* 

; call *four,* Do: 

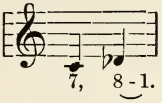
To find key-note of B flat, call C *two;* Sing *two-one:* 

To find key-note of E flat, call C *six;* Sing *six-eight:* 

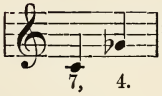
To find key-note of A flat, call C *three;*
Sing *three-one:*



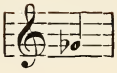
To find key-note of D flat, call C *seven;*
Sing *seven-eight:*



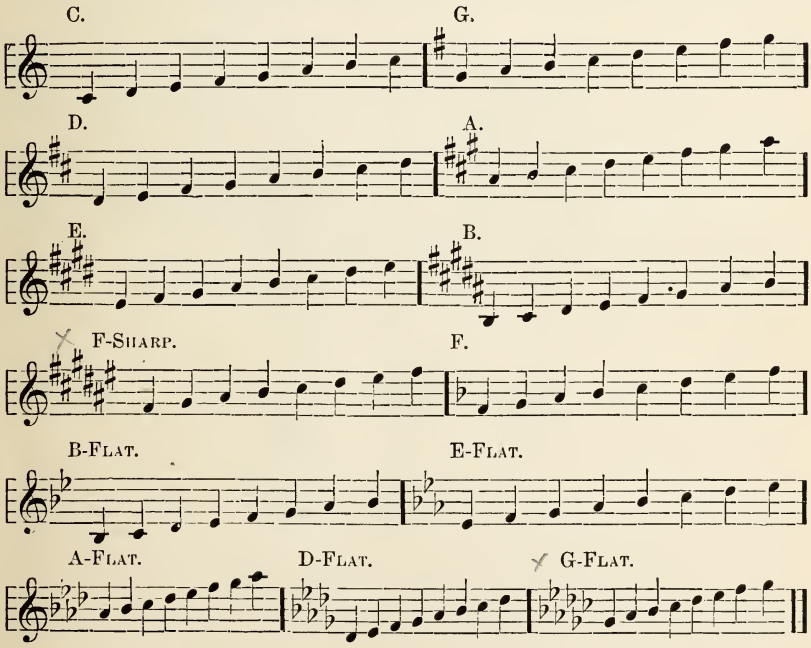
To find key-note of G flat, call C *seven;*
Sing *seven-four:*



; call *four*, Do:



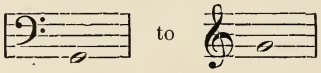
MAJOR SCALES AND THEIR SIGNATURES.



MUSICAL TERMS AND DEFINITIONS.

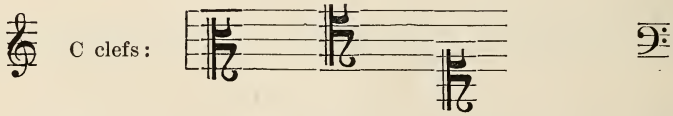
Accelerando or Accelerato. Gradually increasing the pace; abbreviation, *accel.*
Accidentals. Sharps, flats, or naturals, introduced into a piece of music, beyond those already in the signature.
Adagio. Slowly; also a name given to a movement written in that time.
Alla breve. A two-part or four-part measure in which each beat is equal to a half-note.

Allargando. "Growing broader," *i.e.*, slower and more marked ; a crescendo is generally implied.
Allegretto. (Diminutive of *allegro.*) Slower than *allegro.*
Allegro. Joyful, quick, lively.
Alto. In modern music, same as *contralto.*
Andante. Literally, "going, moving ;" indicates a tranquil and moderately slow movement.
A poco a poco. Little by little, by degrees. Applied to an increase in rapidity or in force.
Assai. Very. *Allegro assai*, very quick.
A tempo. In time.
Baritone Voice. A voice of fuller quality than a tenor and lighter than a bass, having a compass partly included in both ; namely :



Bass Voice. The lowest register of the human voice, having a compass ranging between two octaves from lower D :

Calando. With decreasing volume of tone and slackening pace.
Cantabile. In a singing (*i.e.*, melodious) style.
Cantata. A cantata consisted originally of a mixture of recitative and melody, and was given to a single voice ; but it is now understood as a short work in the musical form of an oratorio.
Carol. A song of praise ; applied to a species of song sung at Christmas-tide. It originally meant a song accompanied with dancing.
Catch. A species of canon or round for three or four voices, in which the words are so contrived that by the union of the voices a different meaning is given by the singers catching at each other's words.
Chromatic. That which includes notes not belonging to a diatonic scale. A chromatic scale is one which consists of a succession of semitones.
Clef. The sign placed at the commencement of a staff, showing the absolute pitch of the notes. The clefs in common use are :—



G, or Treble Clef, Alto Clef, Tenor Clef, Soprano Clef, F, or Bass Clef.

Common or Duple Time. Time with two beats in a bar, or any multiple of two beats in a bar. Common time is of two kinds, simple and compound. The signs used to express simple common time are the following : $\frac{2}{1}$, $\frac{2}{2}$, $\frac{2}{4}$, $\frac{4}{4}$, $\frac{4}{8}$, and the characters $\mathbf{C}$ and $\mathbf{C}$.
Contralto Voice. The voice of deepest tone in females. It is of a quality allied to the tenor voice in men, and the usual compass is within two octaves.
Crescendo. Increasing ; a gradual increase in the force of sound, expressed by the sign $<$, or the abbreviation *cres.* or *cresc.*
Da capo or D. C. From the beginning. A direction that the performer must recommence the piece, and conclude at the double bar marked FINE.
Da capo al fine. From the beginning to the sign FINE.
Dal segno. From the sign $\mathfrak{S}$.
Decrescendo. Decreasing gradually the volume of tone. Indicated in music by the abbreviations *dec.*, *decres.*, or the sign $>$.
Diatonic. The modern major and minor scales. Chords, intervals, and melodic progressions, etc., belonging to one key-scale.

Diminuendo. Decreasing in power of sound.
Dolce. Softly, sweetly.
Dot. (1) A point added to a note or rest, which lengthens its value by one-half. When a second dot is used, it adds one-half of the value of the previous dot. (2) When placed over notes, the dot means that the sounds are to be detached. (3) When two or four dots are placed on either side of two double bars, they are a direction to repeat the music between them.
Falsetto. The artificial or supplementary tones of the voice, higher than the chest or natural voice.
Fermata. A pause ; expressed by the sign 𝄐.
Finale. The last movement of a concerted piece, sonata, or symphony ; the last piece in an act of an opera ; the last piece in a programme.
Fine. The end ; used to show the end of a piece, after a repeat.
Forte. Loud ; *forte-piano* (*fp*), loud, instantly becoming soft.
Fortissimo. Very loud.
Forzando. Literally, "forcing." Emphasis or musical accent upon specified notes or passages, marked by the signs *f*, *sf*, or >.
Grave. Slow, heavy ; slowest movement after *largo*.
Interval. The distance or difference in pitch between any two tones.
Larghetto. Literally, "rather broadly, widely." At a slow pace, but not so slow as *largo*.
Largo. Slow, broadly ; the slowest movement.
Legato. Bound, close, connected ; in an even, smooth, and gliding manner.
Leggiero. Light, easy, swift.
Lento. Slow ; *lento assai* or *lento di molto*, very slow.
Loco. "Place ;" shows, after the mark *8va*, that the tones are to be sung at the pitch at which they are written. (See *Ottava*.)
Major. Greater ; a major third consists of 4 semitones ; a minor third, of 3.
Marcato. Marked or emphasized.
Mezza, mezzo. Half or medium.
Minor. Less, smaller. (1) Intervals are minor when they contain one semitone less than major. (2) A scale is in the minor mode when its third and sixth are minor.
Moderato. Moderately.
Molto. Much, very ; as *molto adagio*, very slow ; *molto allegro*, very quick ; *molto sostenuto*, much sustained.
Morendo. Dying away ; gradually softening the tones, and slackening the pace.
Moto. Motion, movement ; as *con moto*, with spirited movement.
Oratorio. A composition for voices and instruments illustrating some sacred subject. The music consists of symphonies or overtures, airs, recitatives, duets, trios, choruses, etc., with accompaniments for orchestra or organ.
Ottava. Octave. *All' ottava*, or *8va*, indicates that the tones are to be sung an octave higher than they are noted. (See *Loco*.)
Part-song. A vocal composition, having a striking melody harmonized by other voices. It is sung by a number of voices to each part.
Pianissimo. Extremely soft.
Piano. Softly ; *piano assai*, very softly ; *piano-forte* (*pf*), soft, then loud.
Poco. A little ; as *poco a poco*, little by little ; *poco animato*, rather animated ; *poco lento*, rather slow ; *poco meno mosso*, rather less quick ; *poco piano*, rather soft ; *poco più allegro*, rather faster ; *poco presto*, somewhat rapid.
Portamento. A lifting of the voice, or gliding from one note to another.
Presto. Fast ; *presto assai*, very fast ; *prestissimo*, as fast as possible.
Rallentando. Growing gradually slower.
Recitative. Musical declamation ; a kind of half-speaking and half-singing ; a composition without any decided or rhythmical melody.
Ritardando. With gradually increasing slowness of pace.
Ritenuto. "Held back ;" a change to a slower rate of speed.
Round. A composition in which several voices, starting at stated distances of time from each other, sing each the same music, the combination of all the parts producing harmony.

Scherzo. A term meaning literally a jest, applied to a movement in a sonata or symphony of a sportive, playful character.
Semi-chorus. A direction that the passage marked is to be sung by half the chorus or a selected portion of it.
Sempre. Always, ever, continually; as *sempre forte,* loud throughout.
Sforzando. "Forced;" a note or notes marked by the sign *sf* should be strongly emphasized.
Smorzando. Gradually fading away.
Soprano. The highest kind of female or boy's voice.
Sotto. Below, under; as *sotto voce,* in an undertone.
Staccato. Detached, taken off, separated.
Staff, stave. The horizontal parallel lines upon which the notes or rests are placed. The ordinary staff consists of five lines.
Symphony. A composition for an orchestra, similar in construction to the sonata, which is usually for a single instrument. A symphony has several varied movements, generally four, never less than three; namely, (1) an *allegro;* (2) an *adagio* or *andante;* (3) a *scherzo,* or *minuet* and *trio;* (4) an *allegro.*
Syncopation. A tone beginning on an unaccented and ending on an accented part of a measure, the accent of the latter being thrown back upon the former.
Tenor. The highest of male chest-voices.
Vivace, vivo. Lively, quick, sprightly.

CONCLUSION.

Much might be added to the foregoing that perhaps seems indispensable to an elementary work on sight-singing; as, for instance, an explanation of all the many different musical characters which form the alphabet of the composer, only some of which have found practical illustration in this book. But, as space was limited, it seemed more desirable to devote most of it to the exposition of the methods of how to teach and how to learn, than to encumber it with material which can easily be found in standard works, such as Ludwig Bussler's "Elements of Harmony and Notation." If the student has learned to think correctly he will have no difficulty, hereafter, in understanding any and all musical characters that may be brought to his notice.

My experience with sight-singing classes, large and small, of adults or children, has proved to me conclusively that the art of sight-singing is not the prerogative of the musician only, but may be acquired by all persons endowed with a voice and a normal ear. *All children* can learn to sing at sight if the instruction be begun sufficiently early, say at the age of five or six. Most adults can learn to sing at sight, provided they will become again as little children, strip themselves of their preconceived ideas as to the relations of notes and piano-keys, and allow their musical ideas to enter through the medium of voice and ear rather than the keys of an instrument.

And it is only by learning to sing at sight that entrance can be gained to the vast treasure-house of music, just as the treasures of literature can be reached only by those who are able to read.

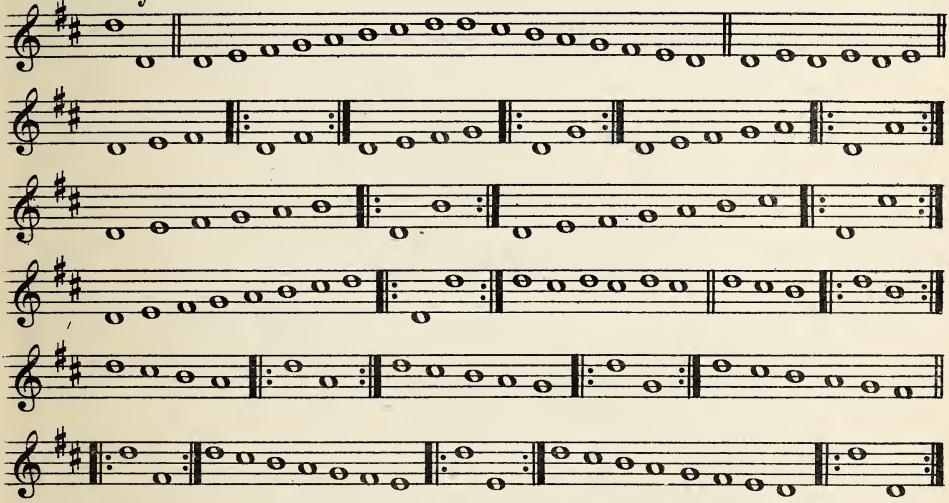
Let everyone strive, therefore, to learn to sing at sight, so that the noblest of all arts may enter the home of rich and poor, uplifting and humanizing all.

§ 1.

Staff - representation of Dictation-Exercises on Page 11.

Key of D.

Group 1.



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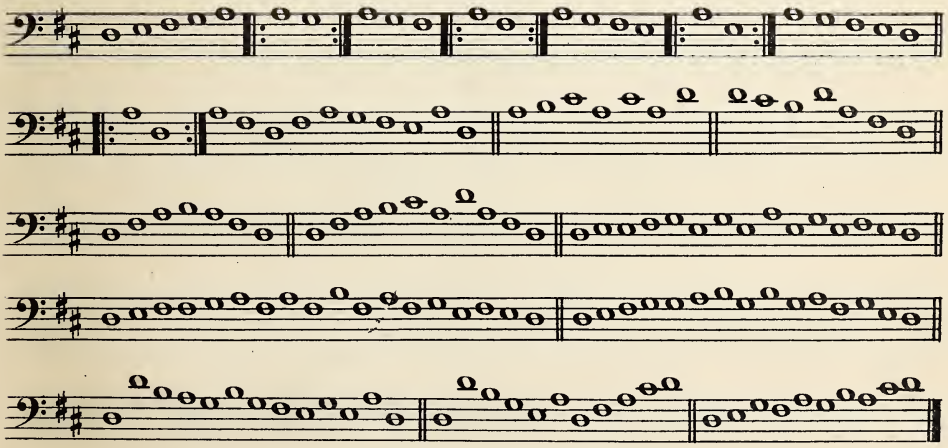
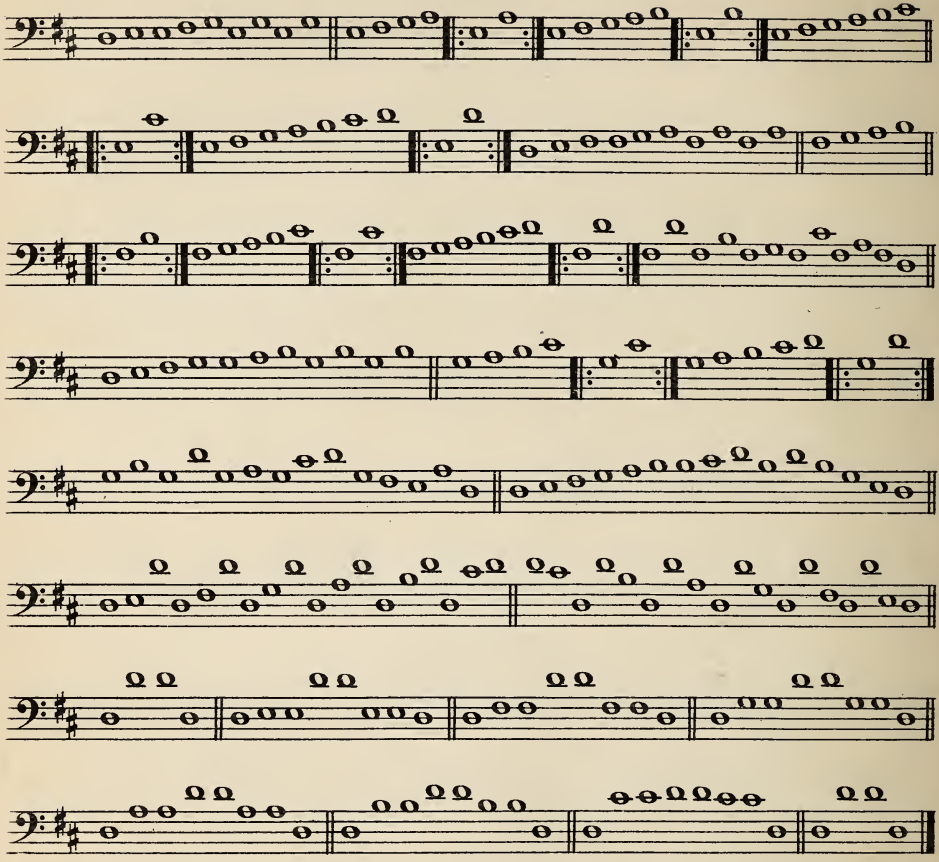


* The Scale of the key of D in the Bass-clef should be written on the blackboard, and practisedjust as was previously done in the Treble-clef.

Group 3.



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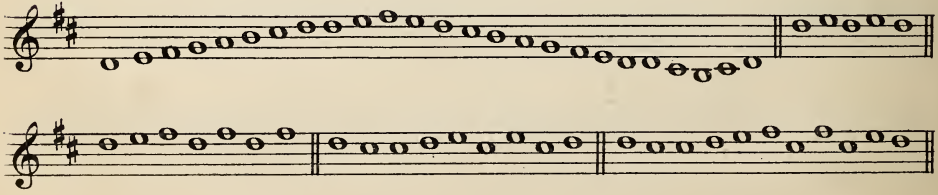

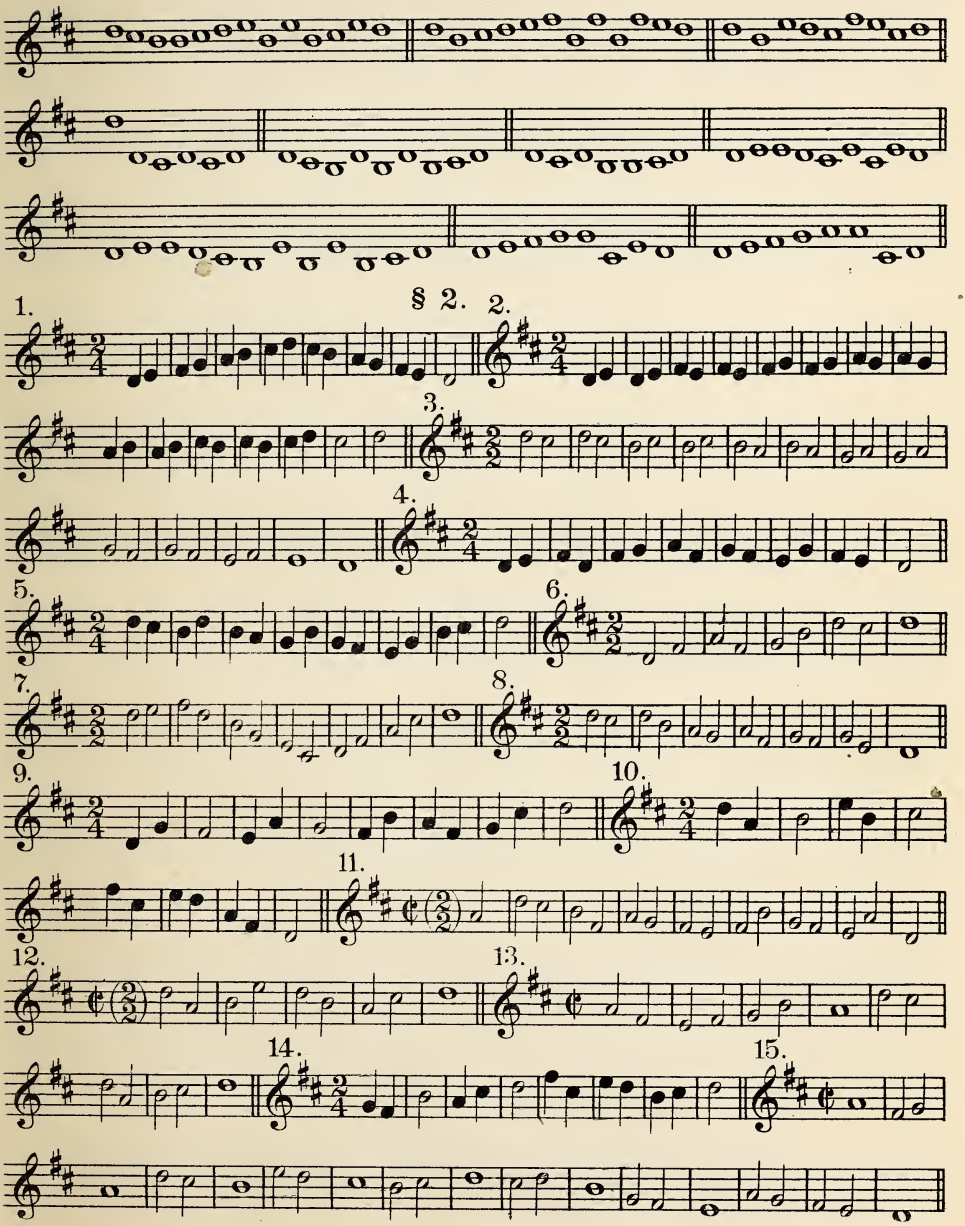
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21. Bass clef.

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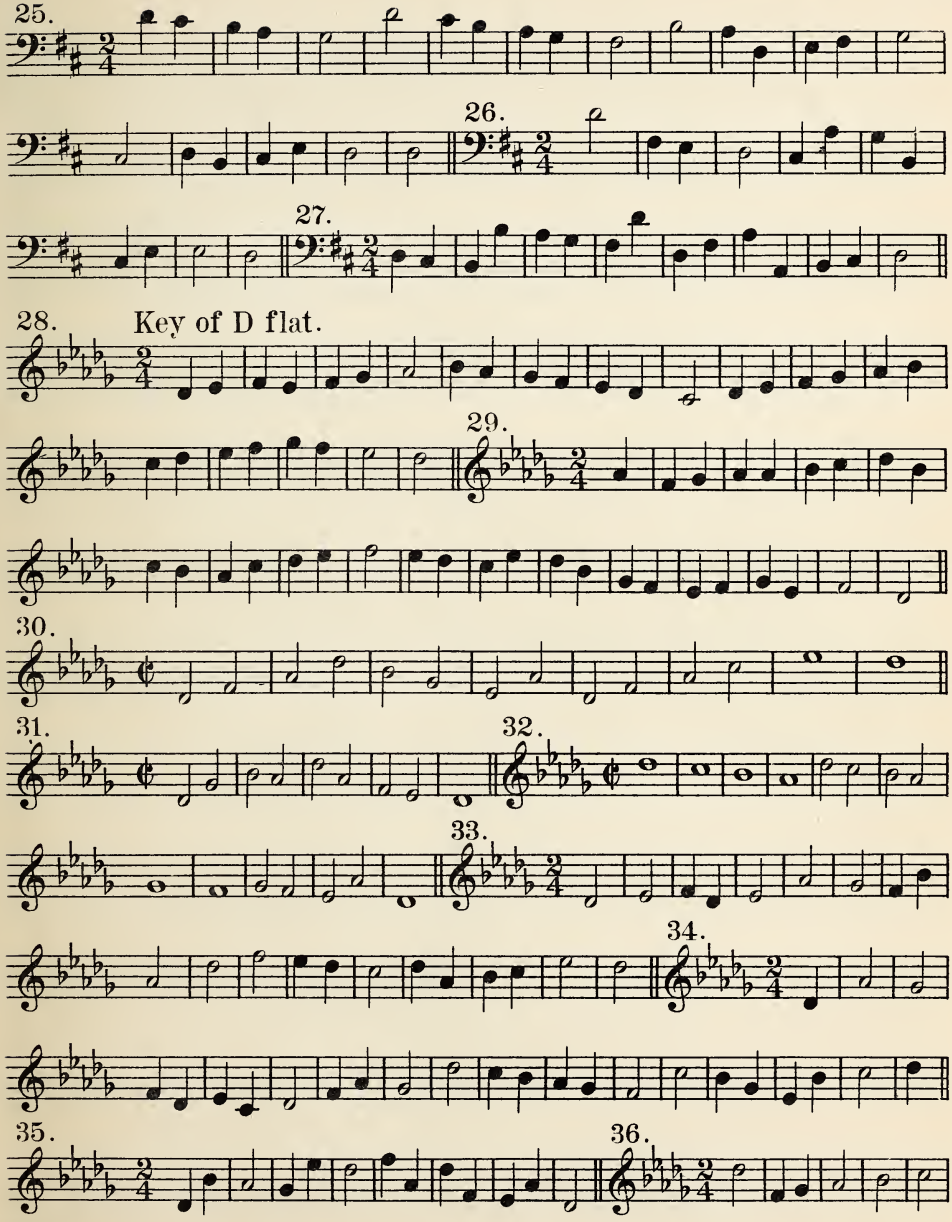
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Key of D flat.
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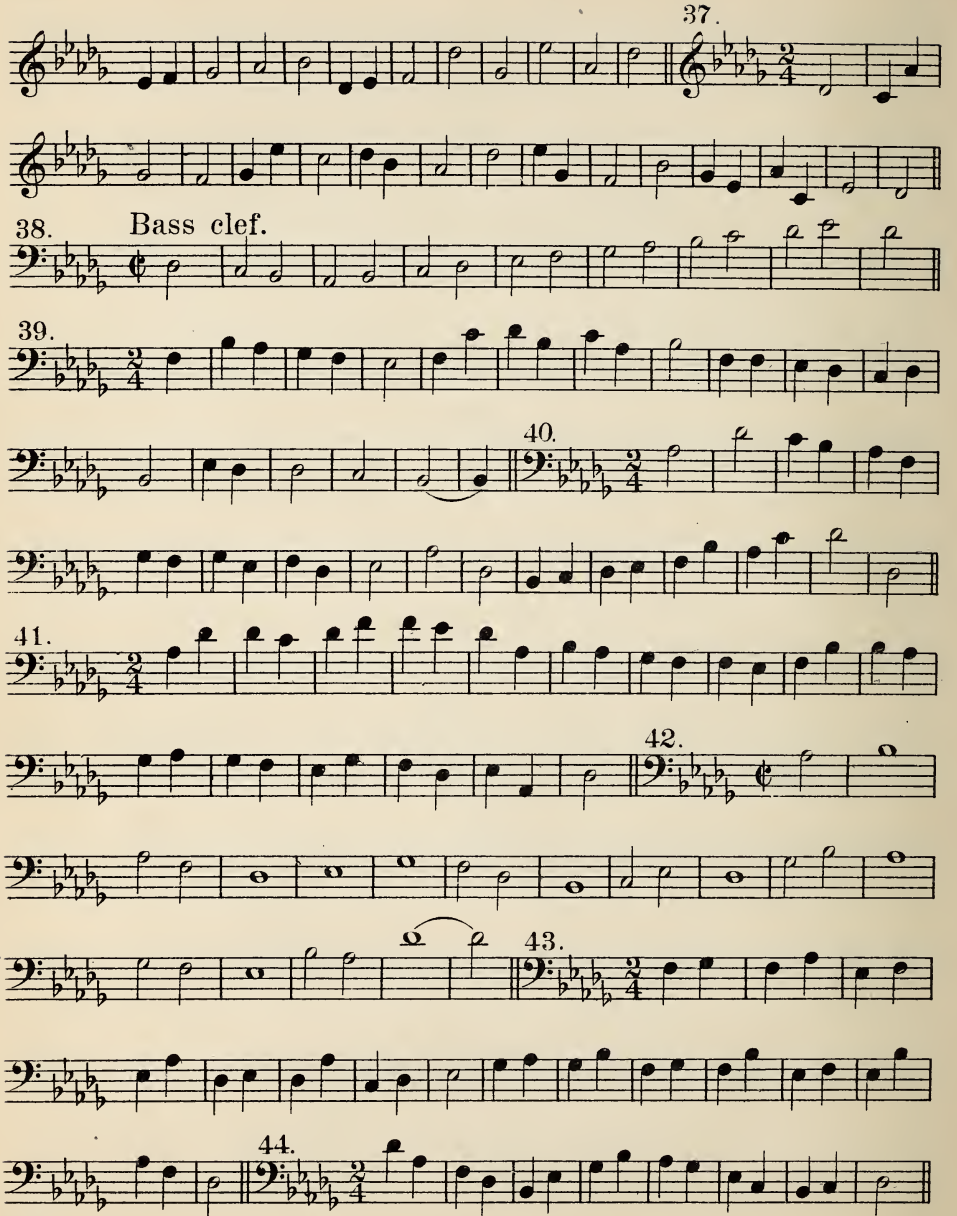
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Bass clef.
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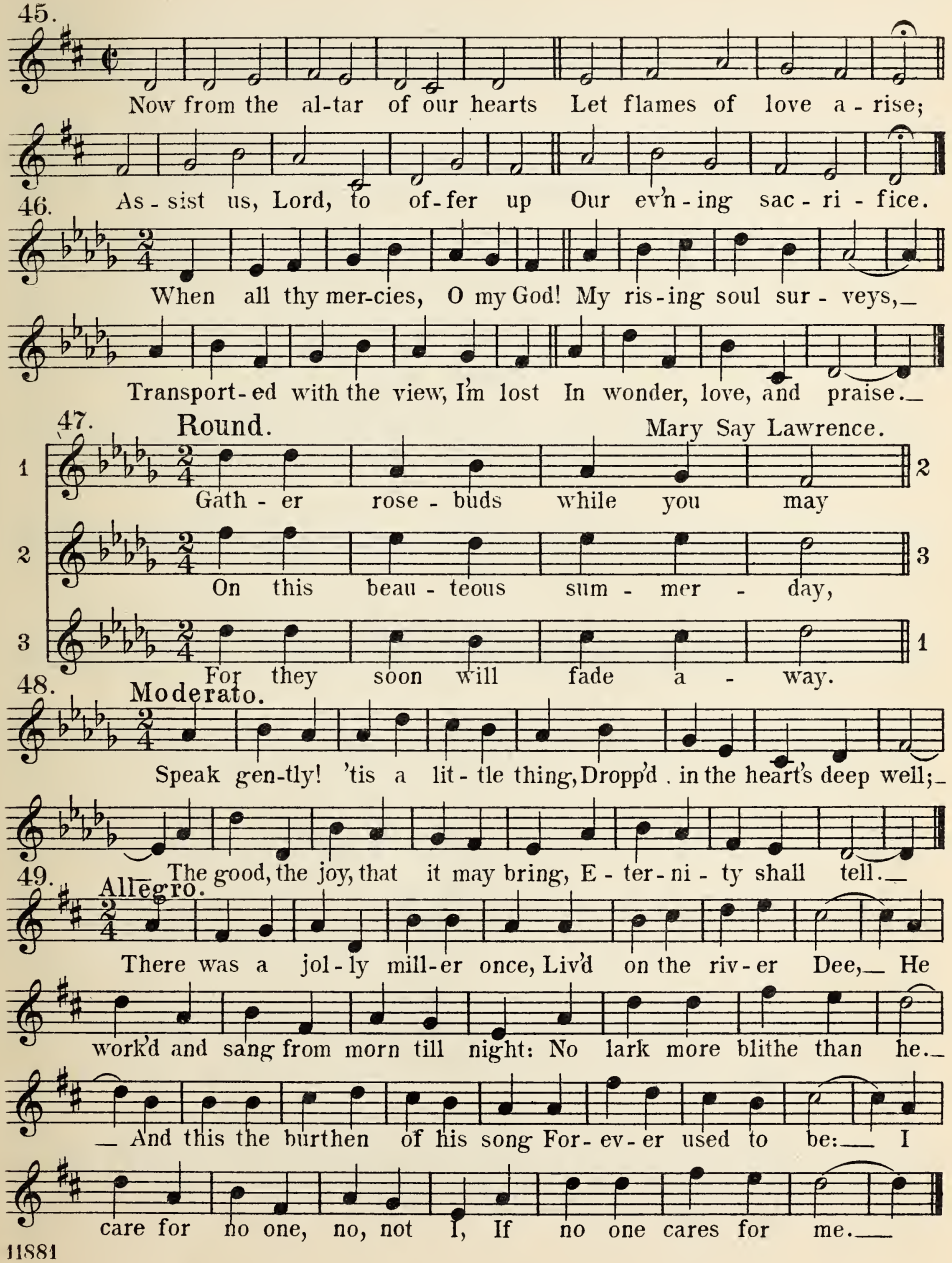
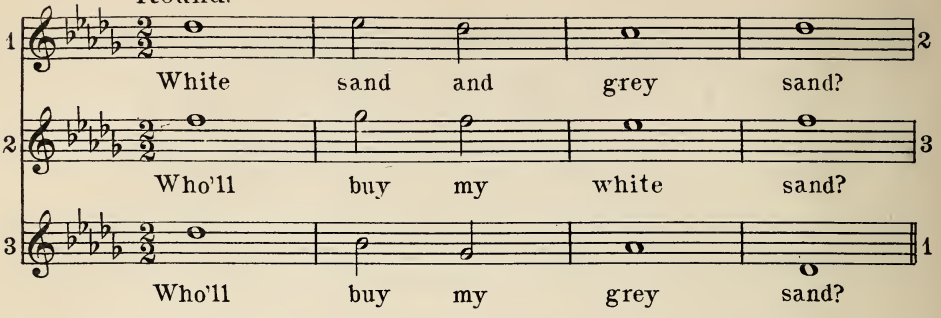
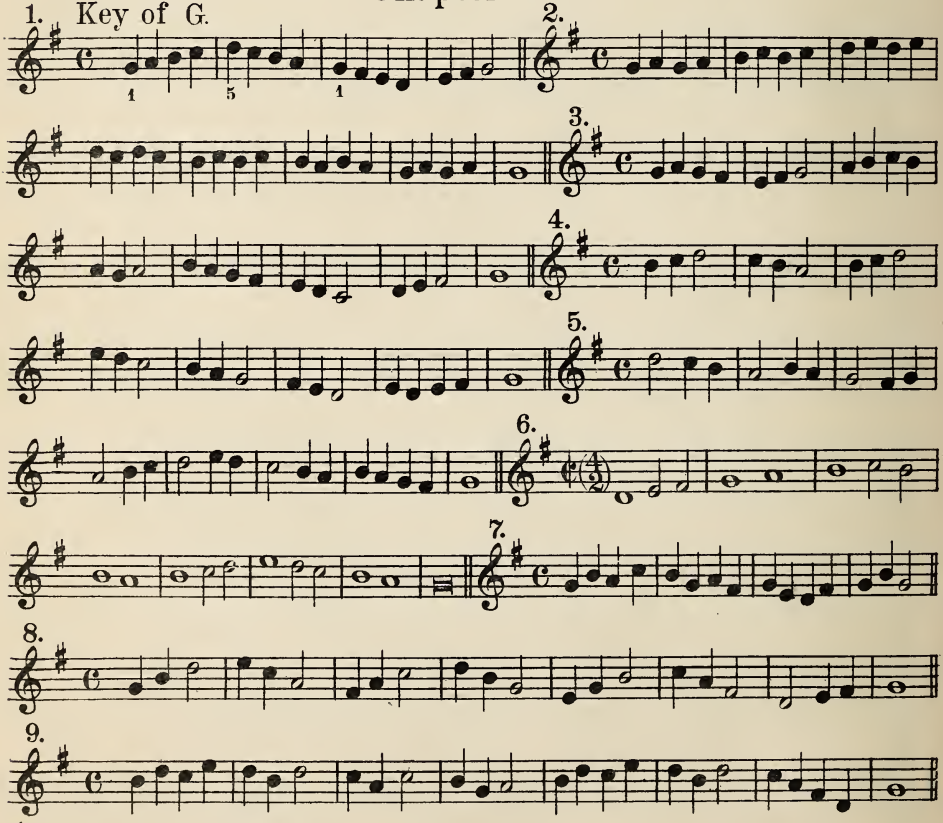

45.
Now from the al-tar of our hearts Let flames of love a-rise;
46.
As-sist us, Lord, to of-fer up Our ev'n-ing sac-ri-fice.
When all thy mer-cies, O my God! My ris-ing soul sur-veys,
Transport-ed with the view, I'm lost In wonder, love, and praise.
47.
Round.
Mary Say Lawrence.
1
Gath-er rose-buds while you may
2
On this beau-teous sum-mer-day,
3
For they soon will fade a-way.
48.
Moderato.
Speak gen-tly! 'tis a lit-tle thing, Dropp'd in the heart's deep well;
The good, the joy, that it may bring, E-ter-ni-ty shall tell.
49.
Allegro.
There was a jol-ly mill-er once, Liv'd on the riv-er Dee, He
work'd and sang from morn till night: No lark more blithe than he.
And this the burthen of his song For-ev-er used to be: I
care for no one, no, not I, If no one cares for me.

50. Round.✣

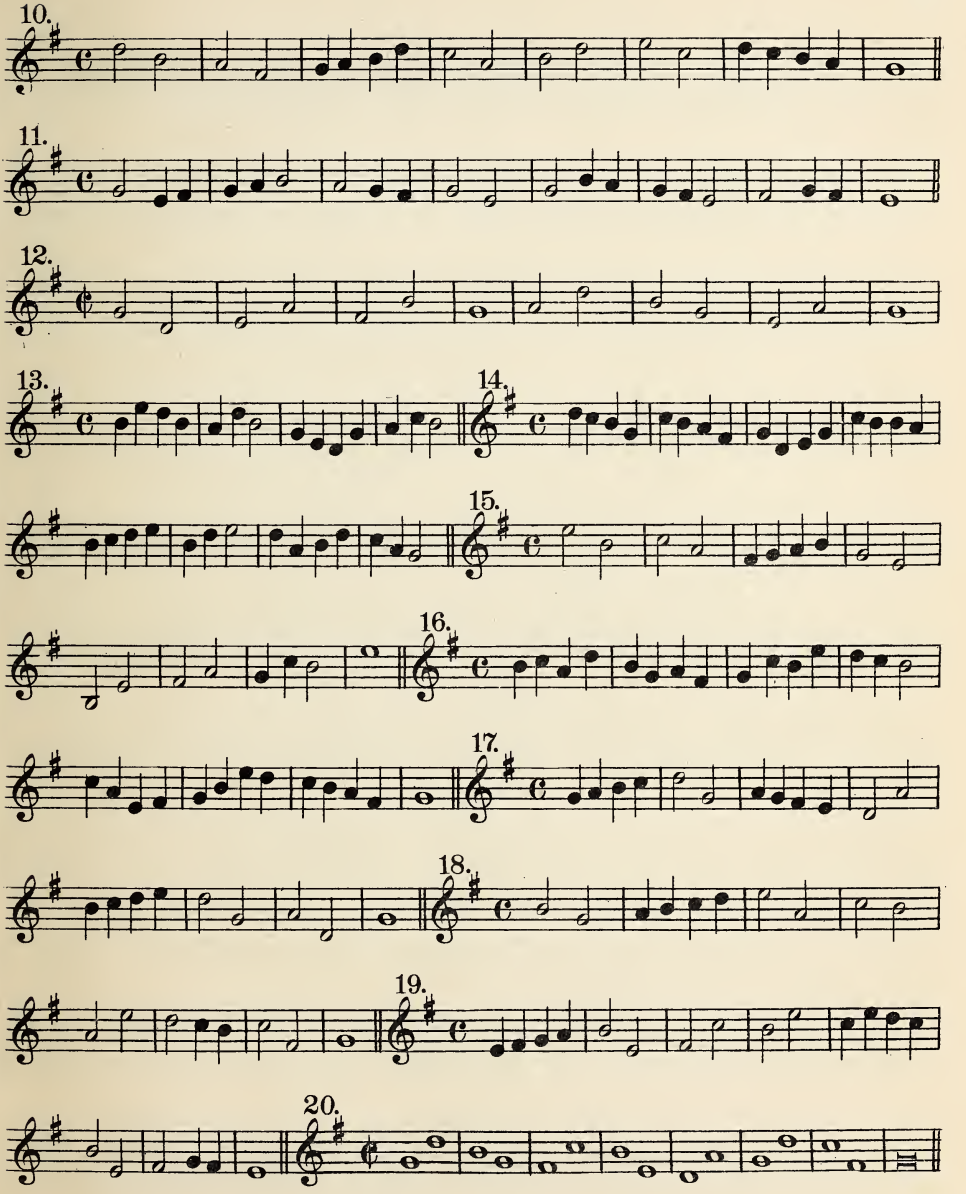


Chapter II.

1. Key of G.



✣ Pitch a tone lower.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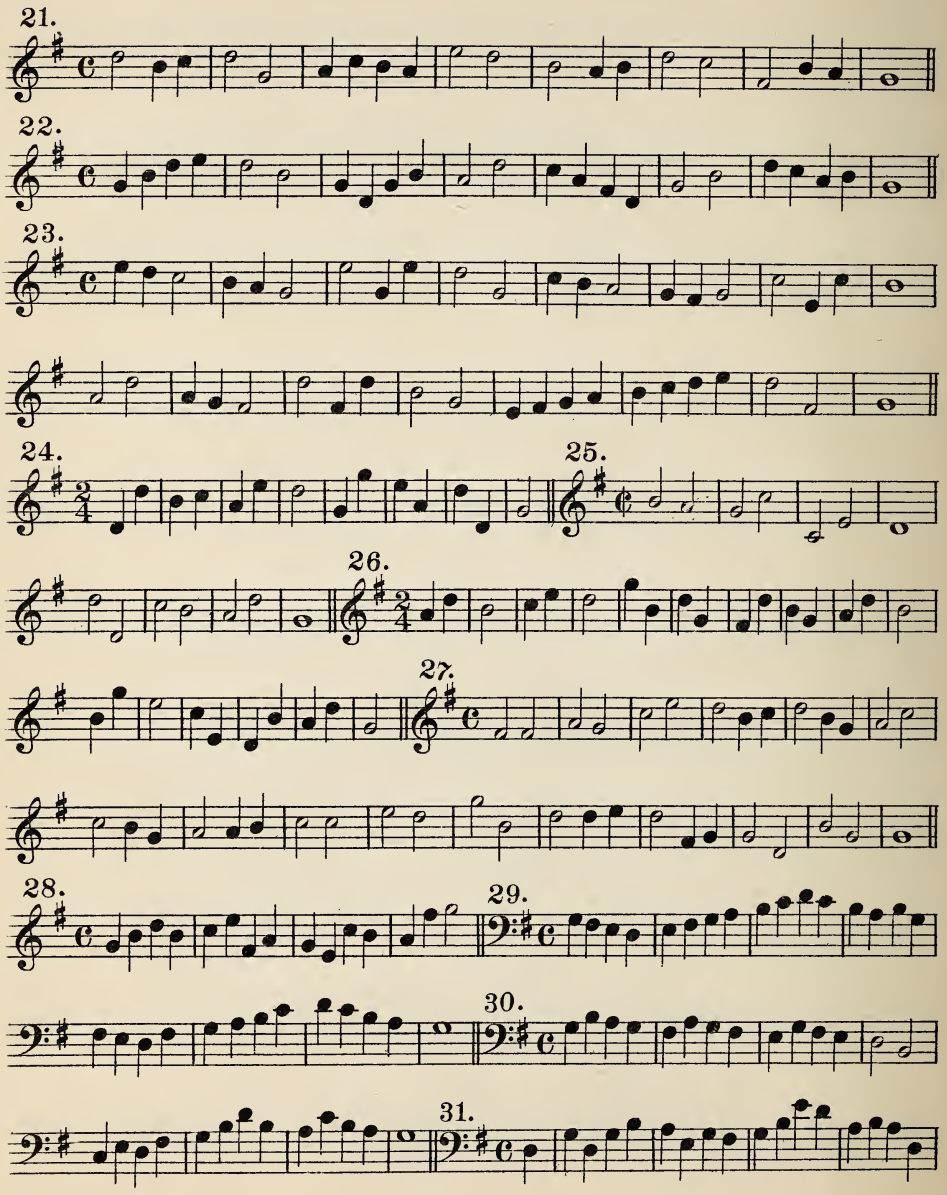
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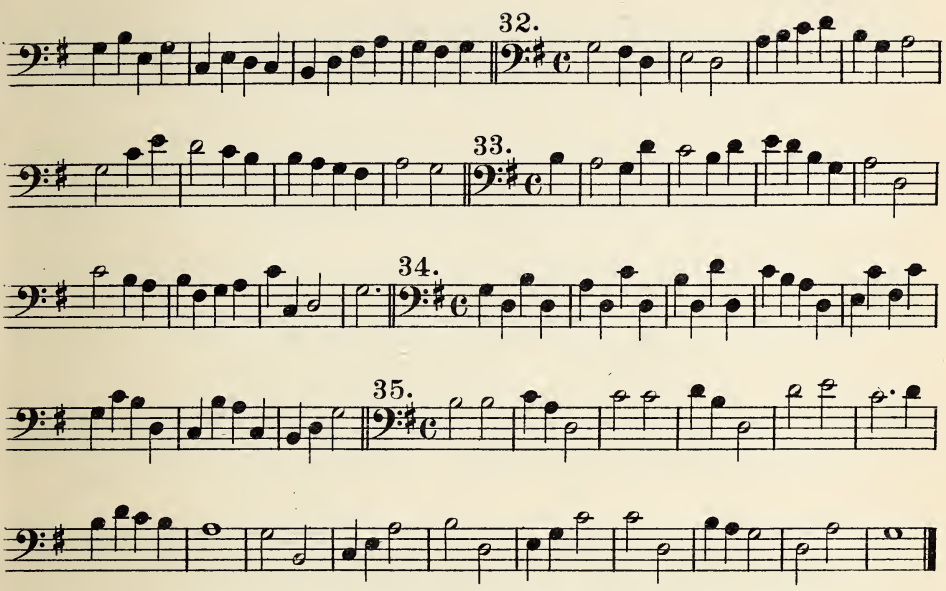


36. Irons.

The sun is sinking fast, The day - light dies. Let

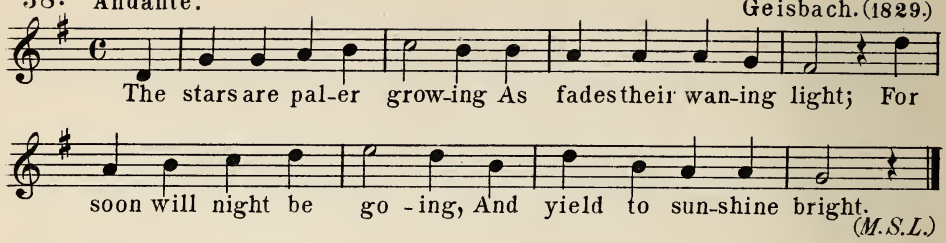
Love a - wake and pay her ev'n - ing sa - cri - fice.

37. Gauntlett.

Brief life is here our por - tion, Brief sorrow, short-liv'd care; The

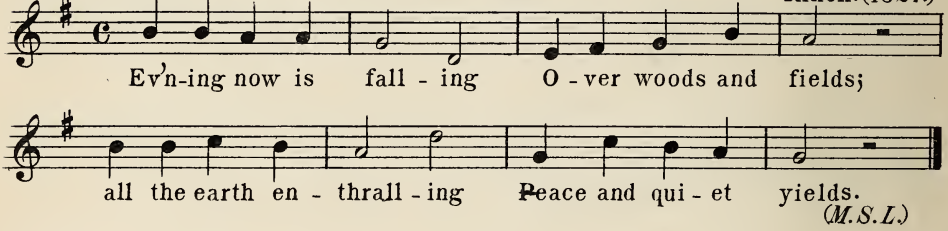
life that knows no end - ing, The tear-less life, is there.

38. Andante. Geisbach. (1829.)



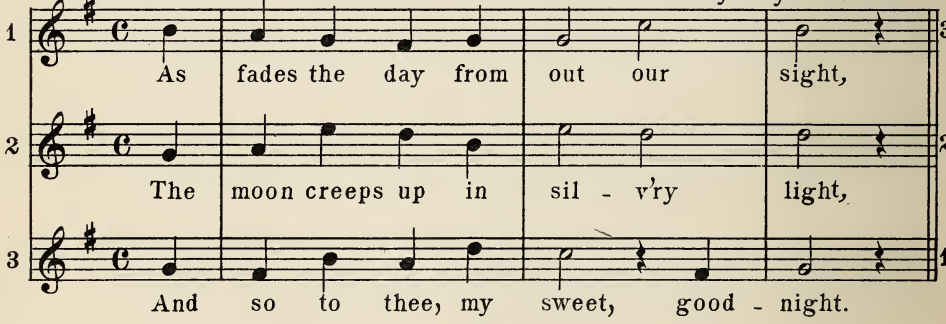
(M.S.L.)

39. Andante. Rinck. (1827.)



(M.S.L.)

40. Round. Mary Say Lawrence.



Chapter III.

Key of C.

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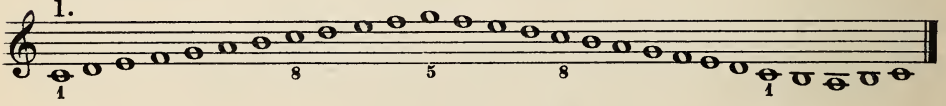

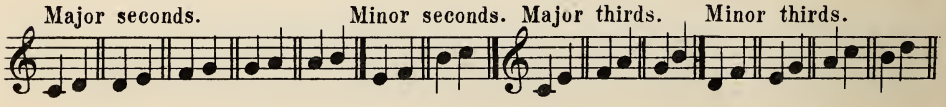

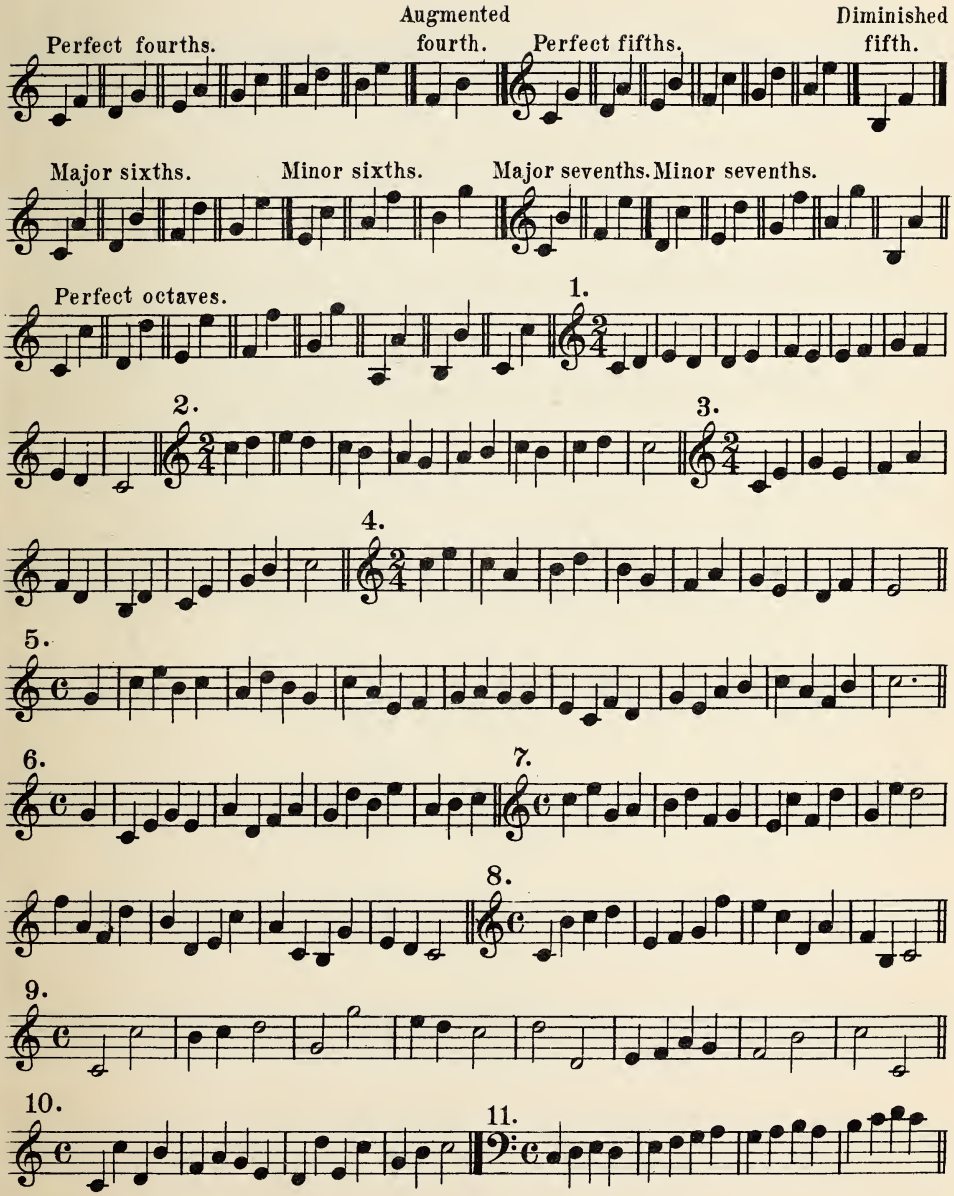
Perfect fourths.
Augmented fourth.
Perfect fifths.
Diminished fifth.
Major sixths.
Minor sixths.
Major sevenths.
Minor sevenths.
Perfect octaves.
1.
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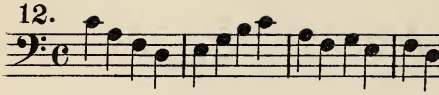

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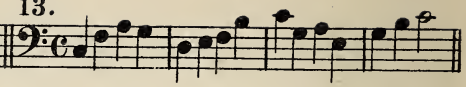

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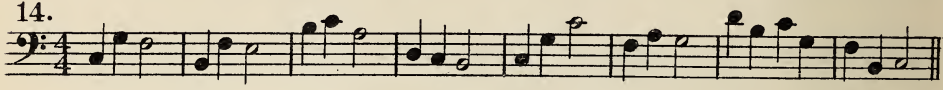

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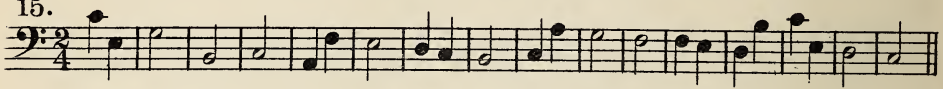

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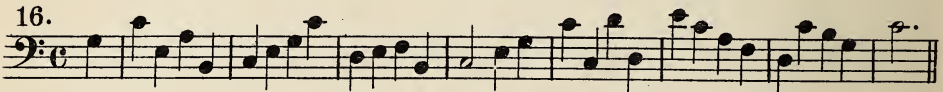

Chapter IV.

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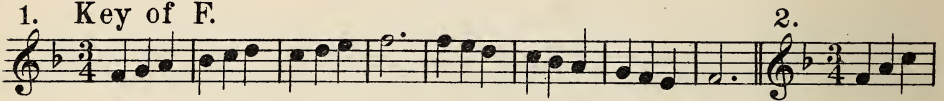

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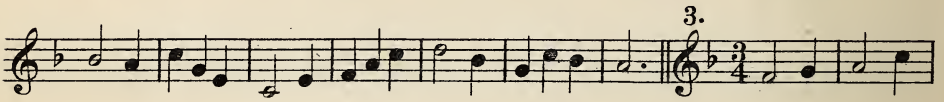

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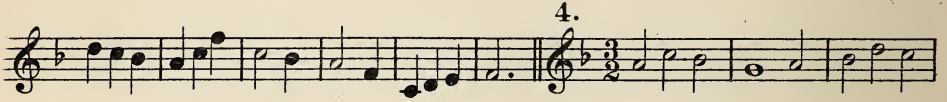

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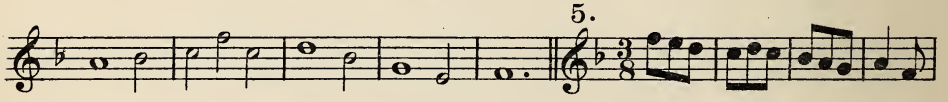

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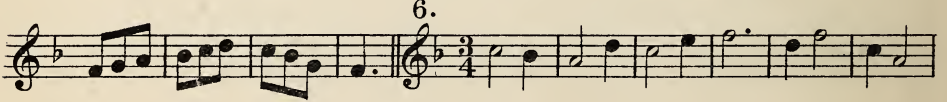

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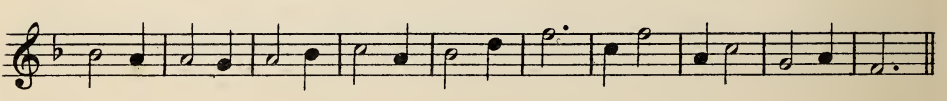

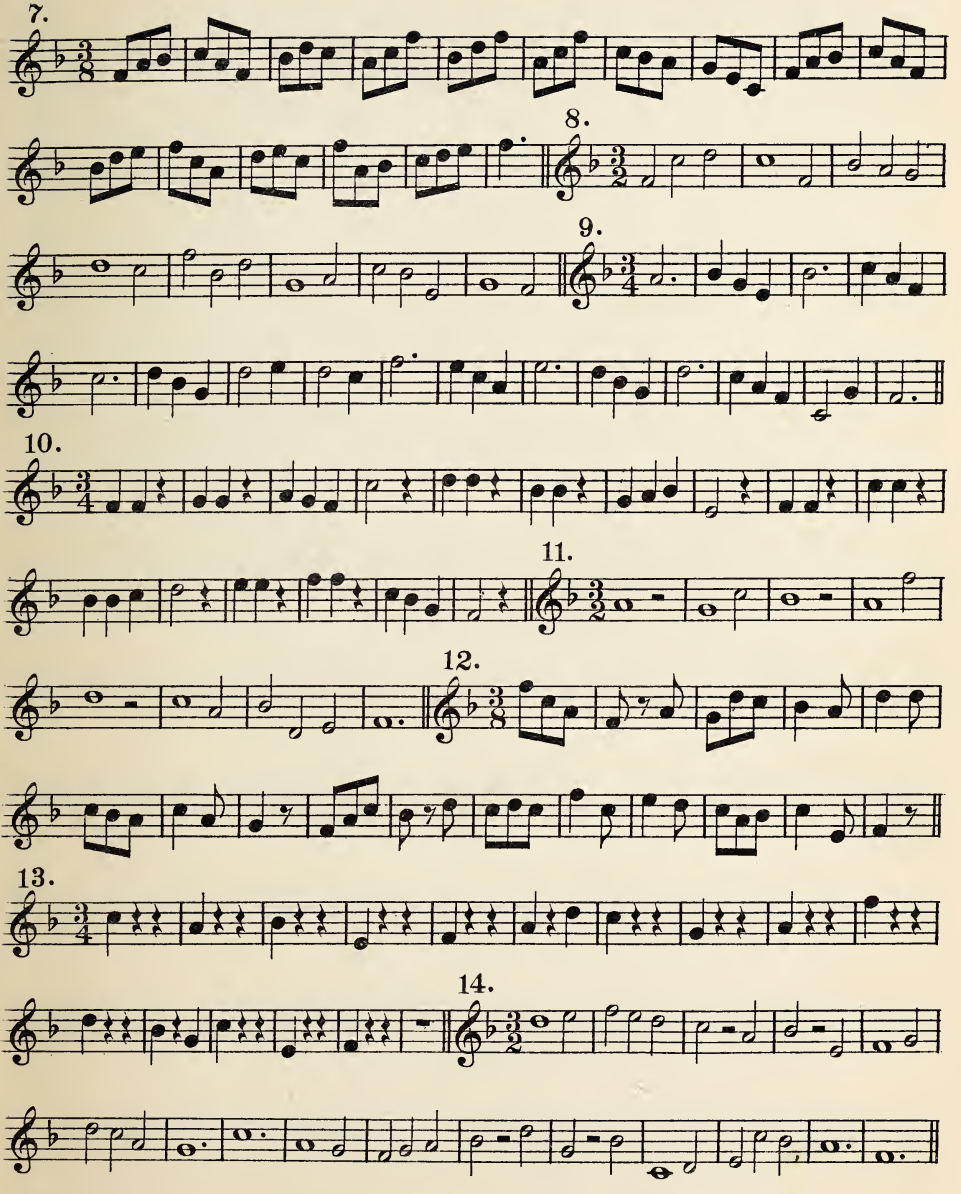
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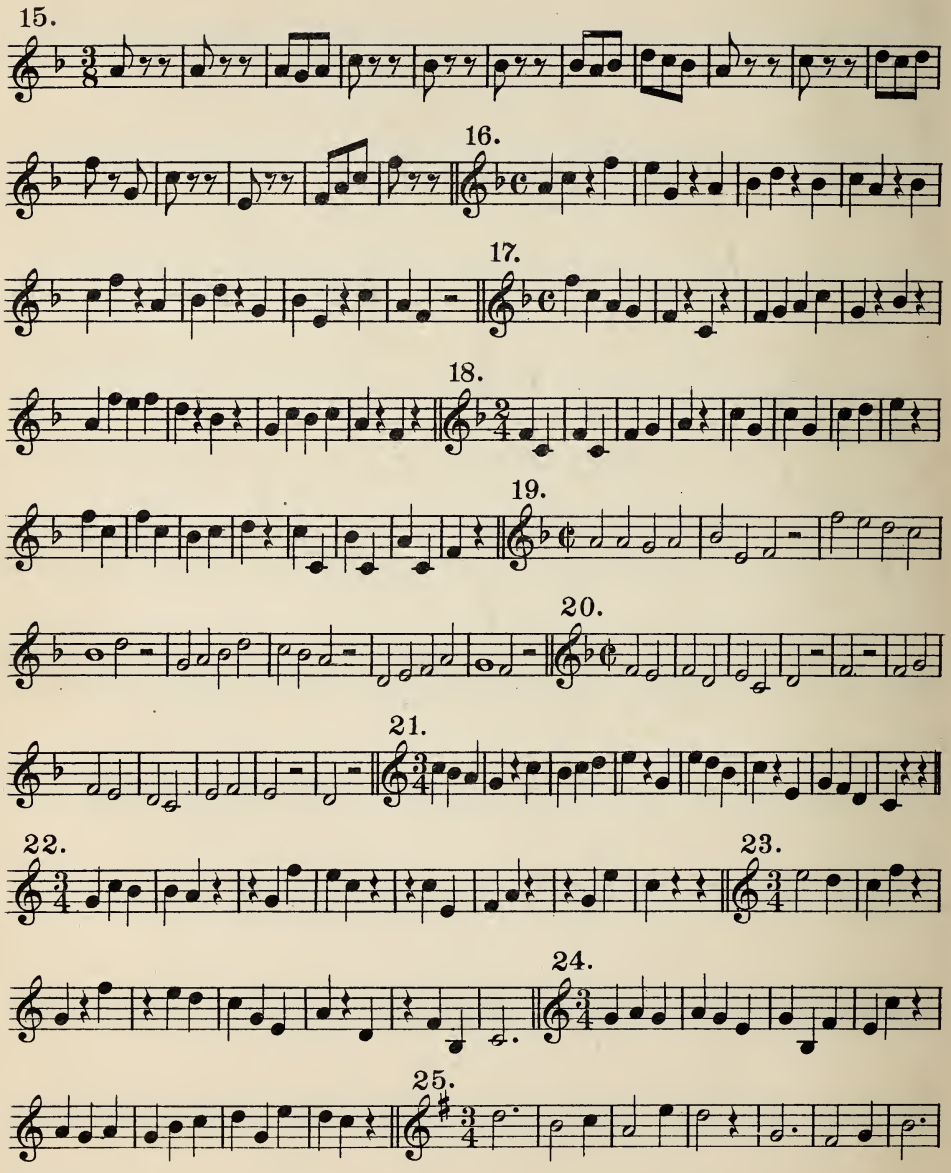
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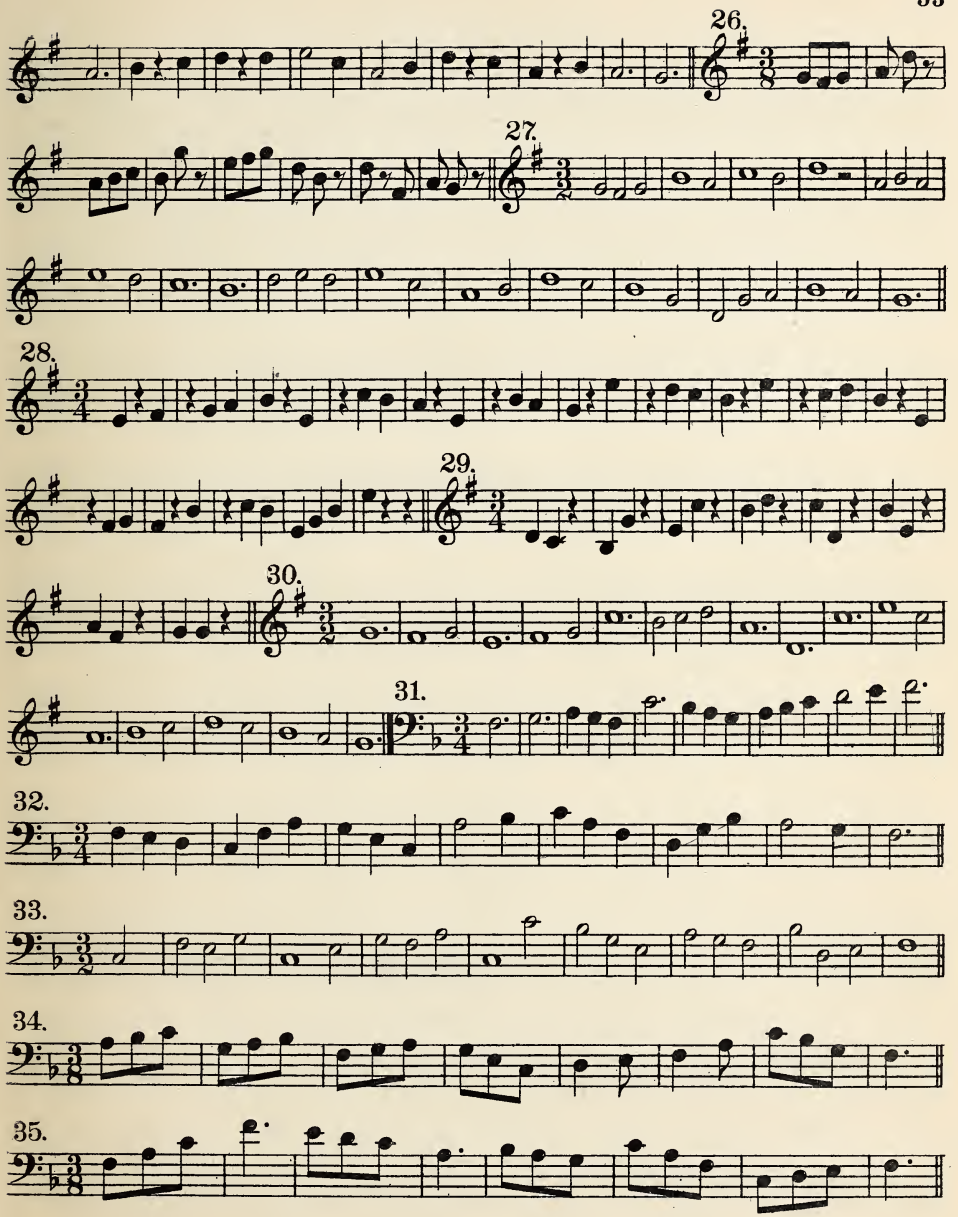
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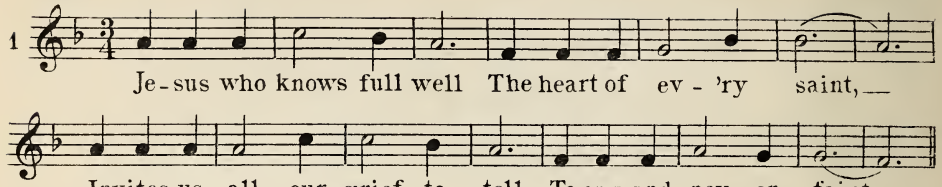
Chapter IV.

36. Newton.



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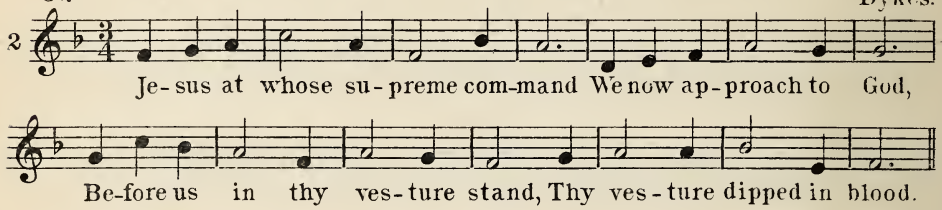
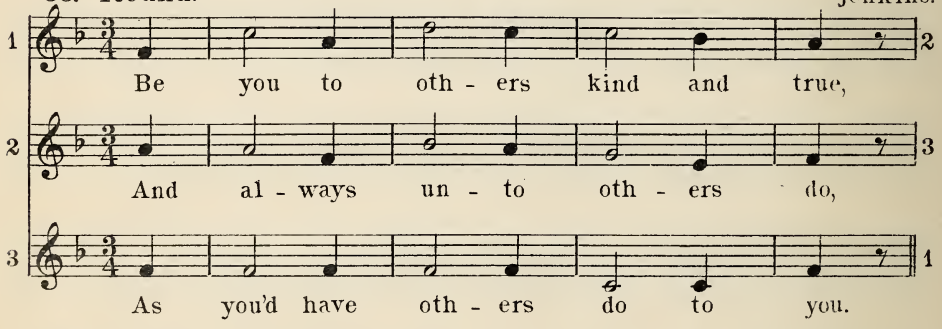


38. Round. Jenkins.



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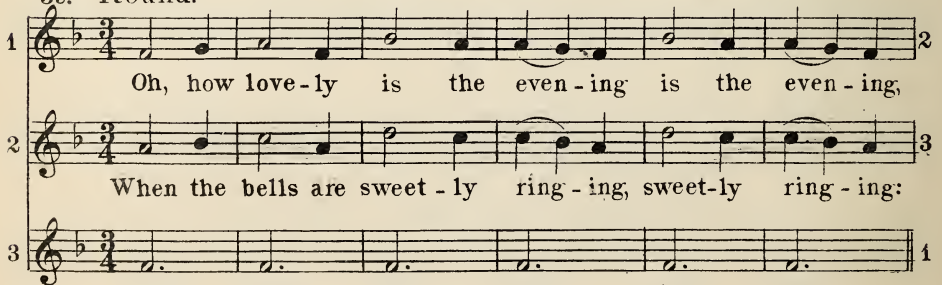
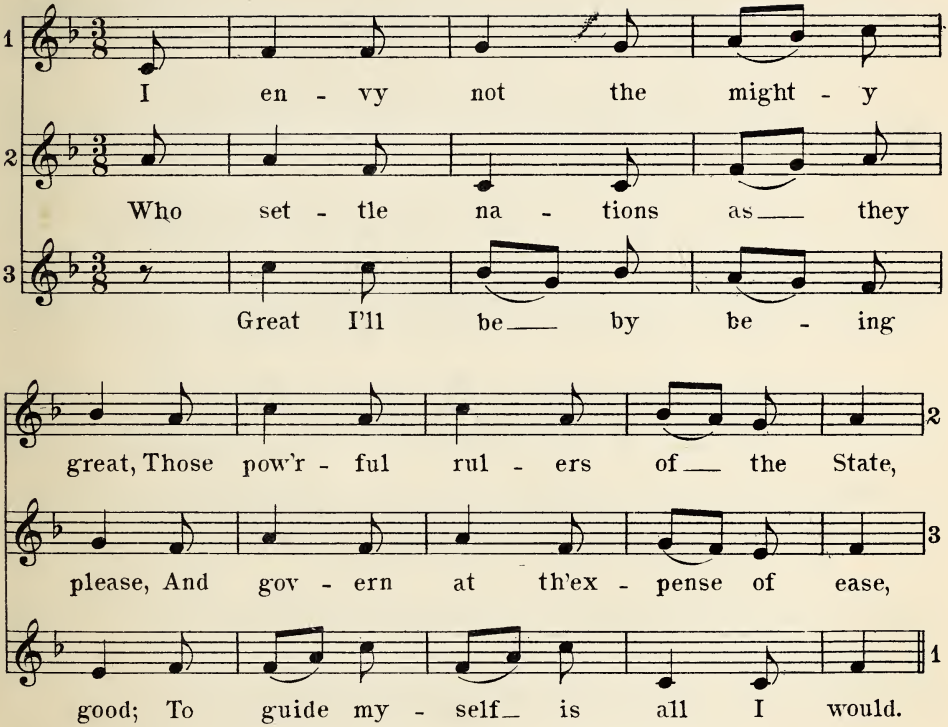
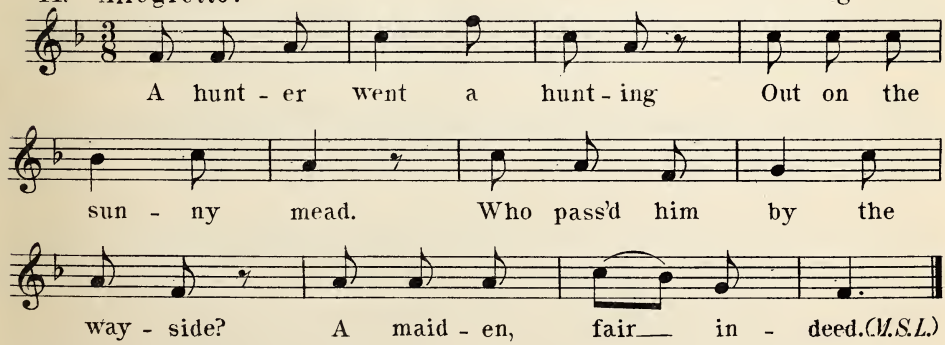


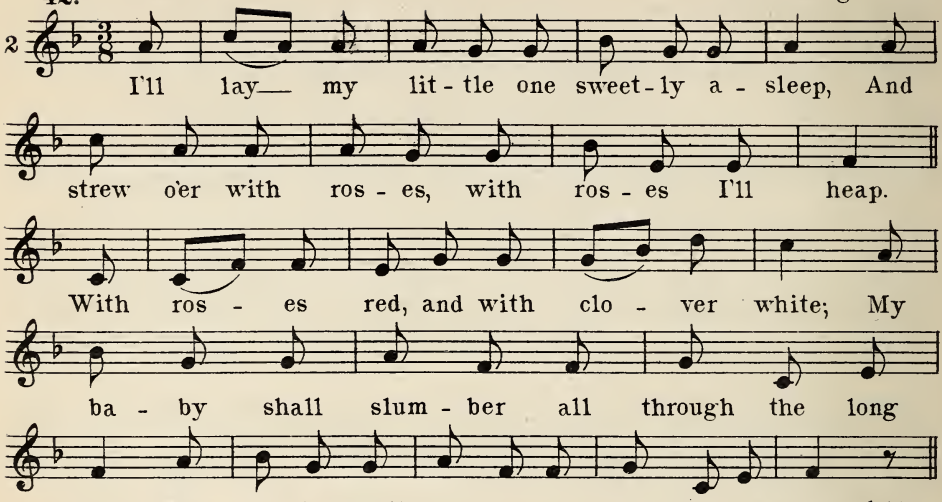
40. Round. Ledarte.



41. Allegretto. Folk-song. (1800)



42. Andantino. Folk-song. (1841)



(M.S.L.)

Chapter V.

Forty-four Two-part Exercises. James Greenwood.

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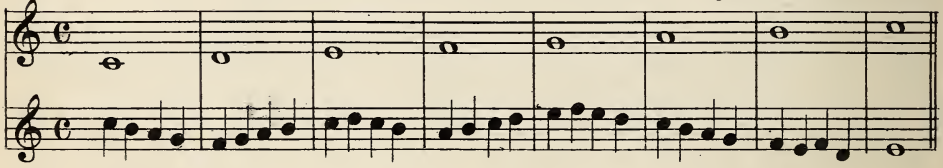

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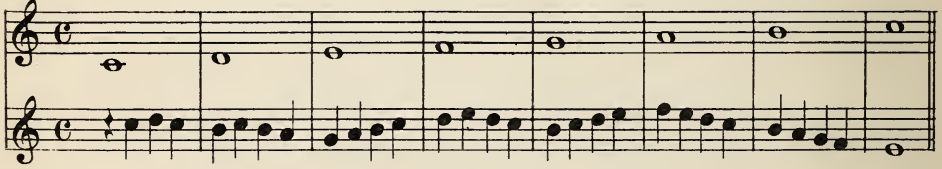

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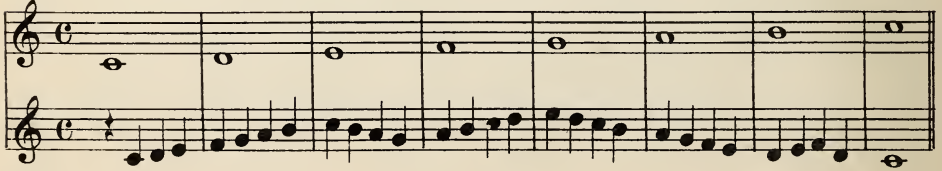

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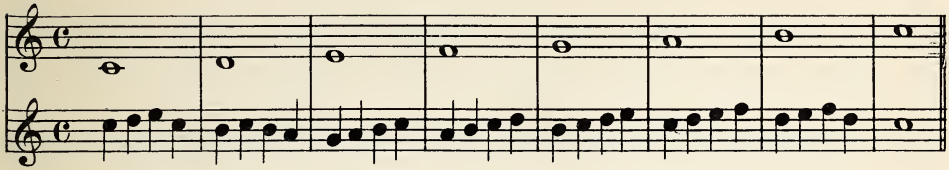

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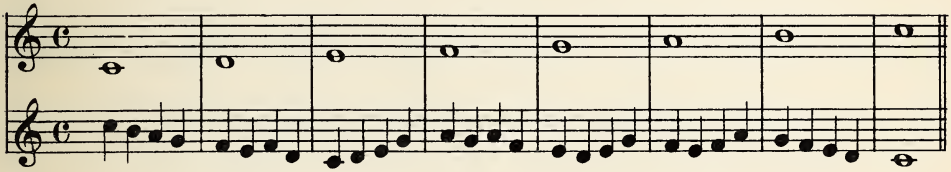

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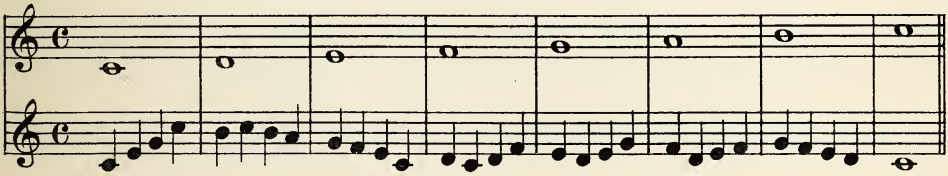

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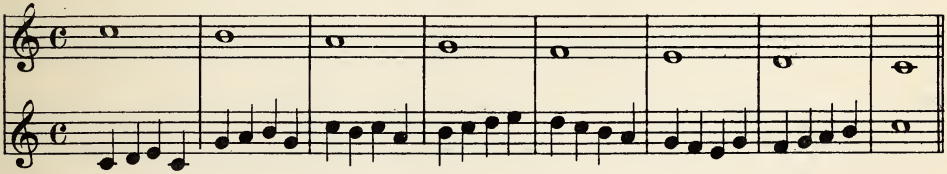

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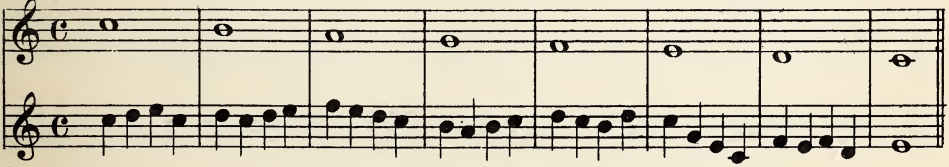

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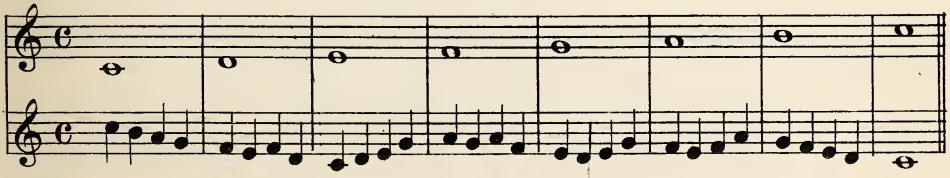

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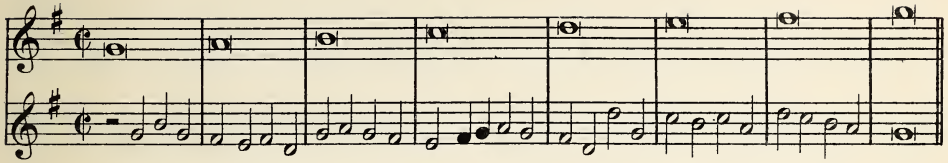

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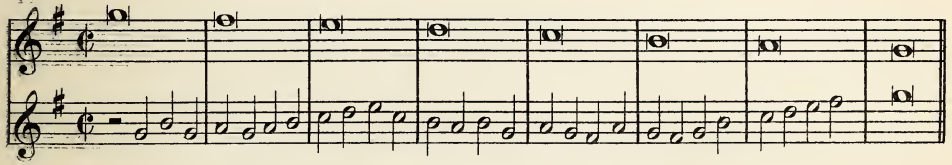

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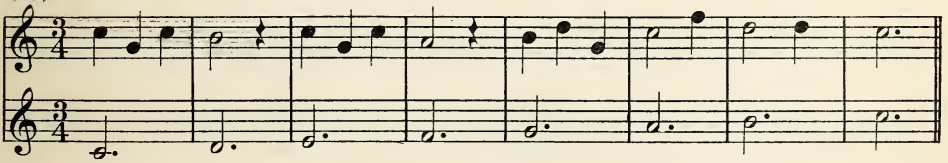

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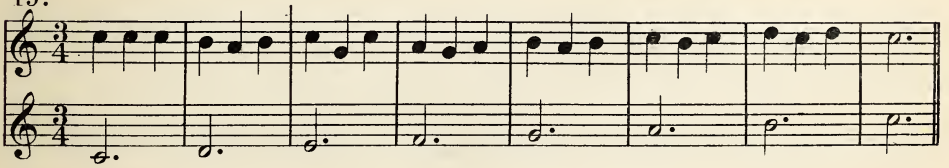

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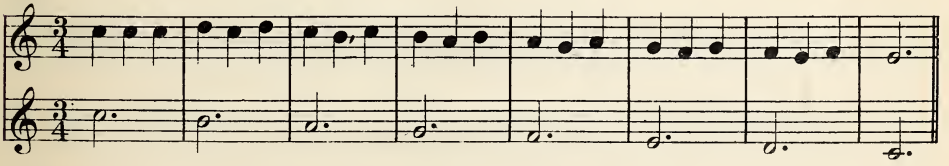

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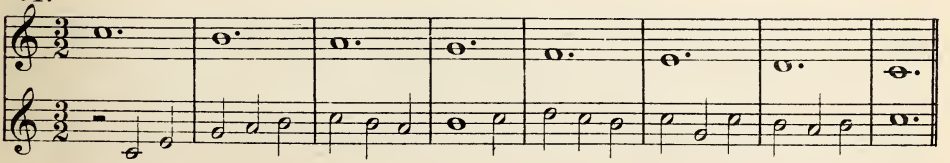

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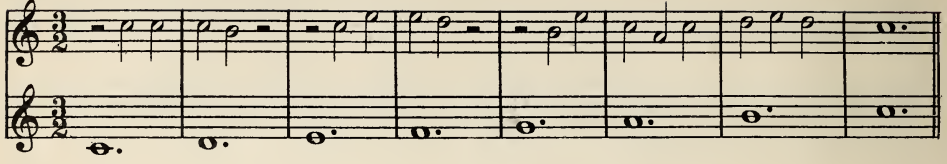

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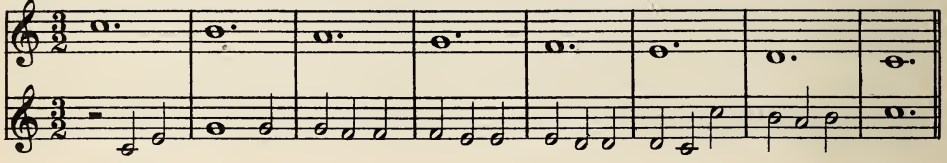

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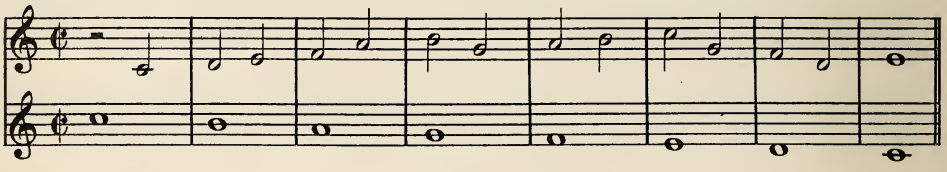

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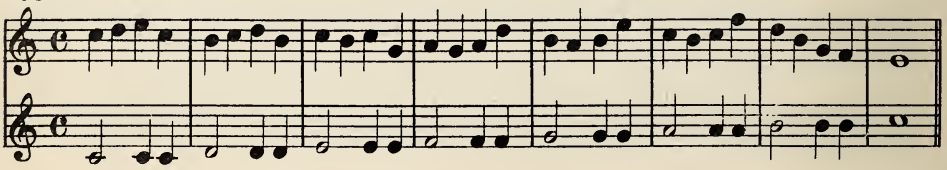

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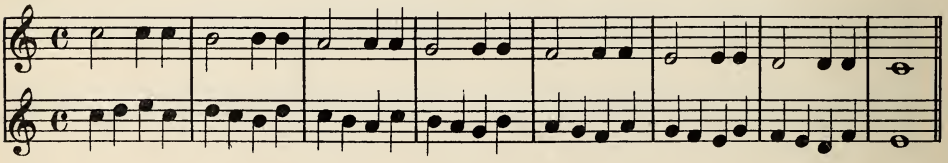

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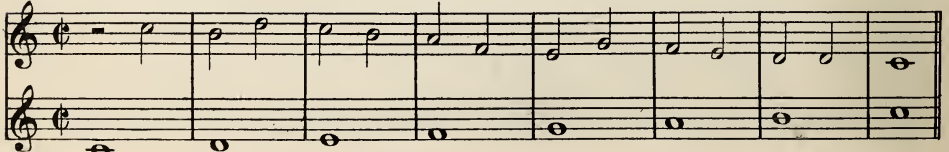

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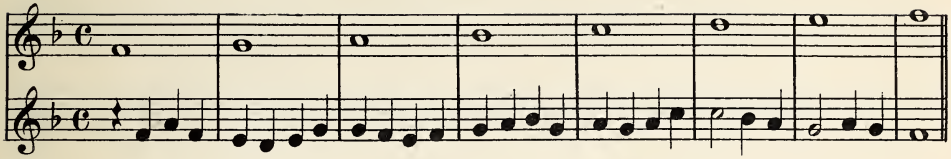

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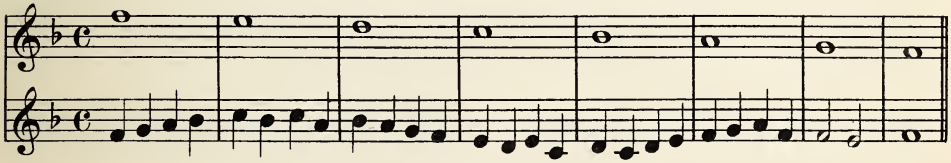

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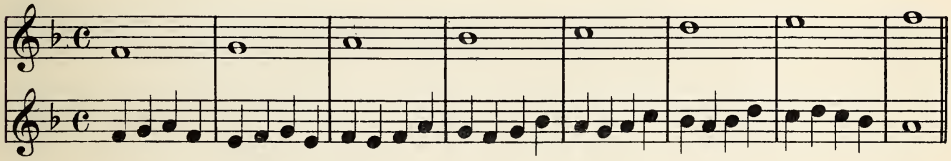

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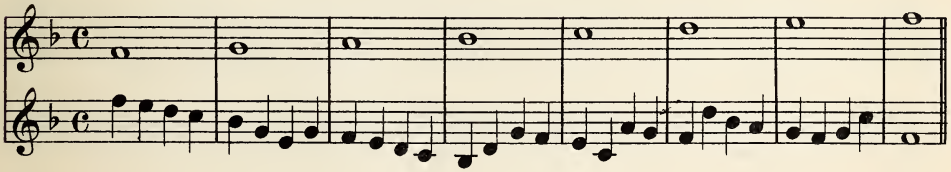

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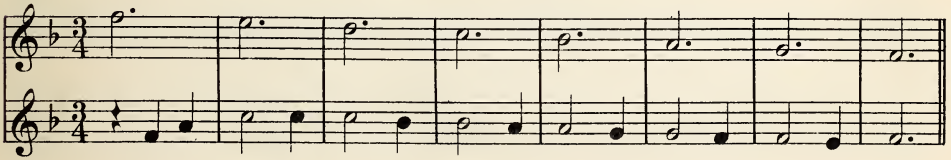

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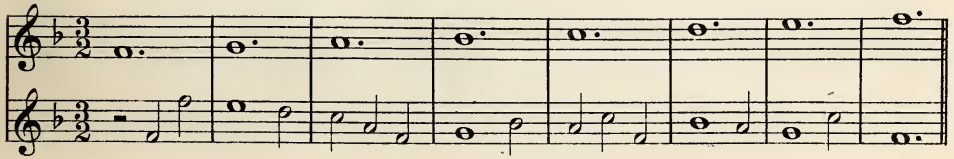

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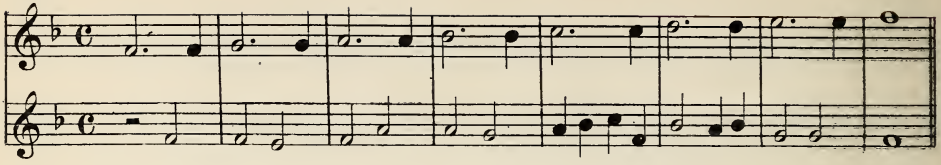

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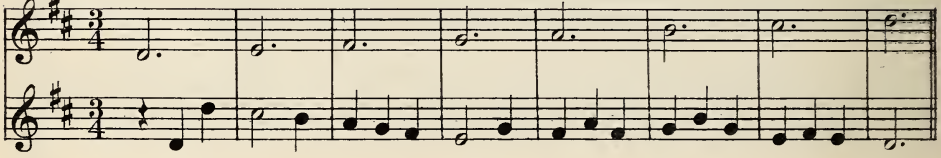

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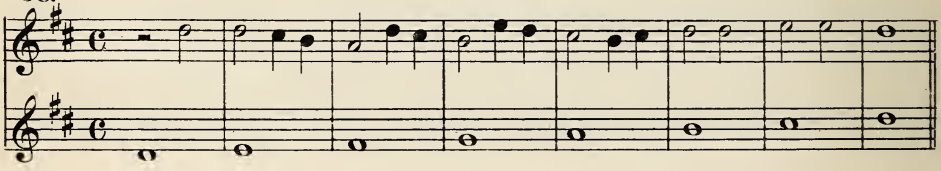

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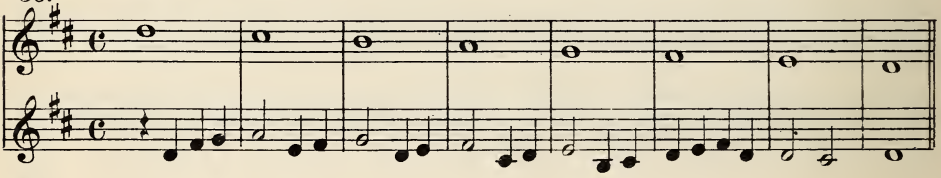

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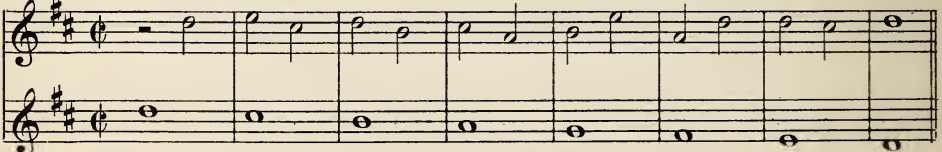

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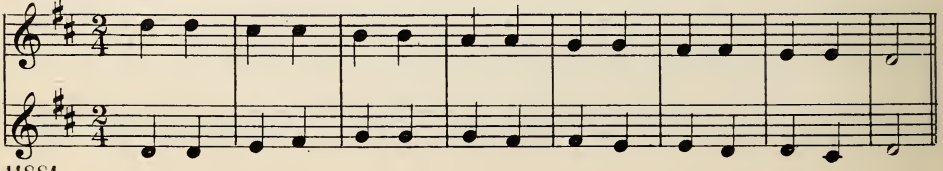

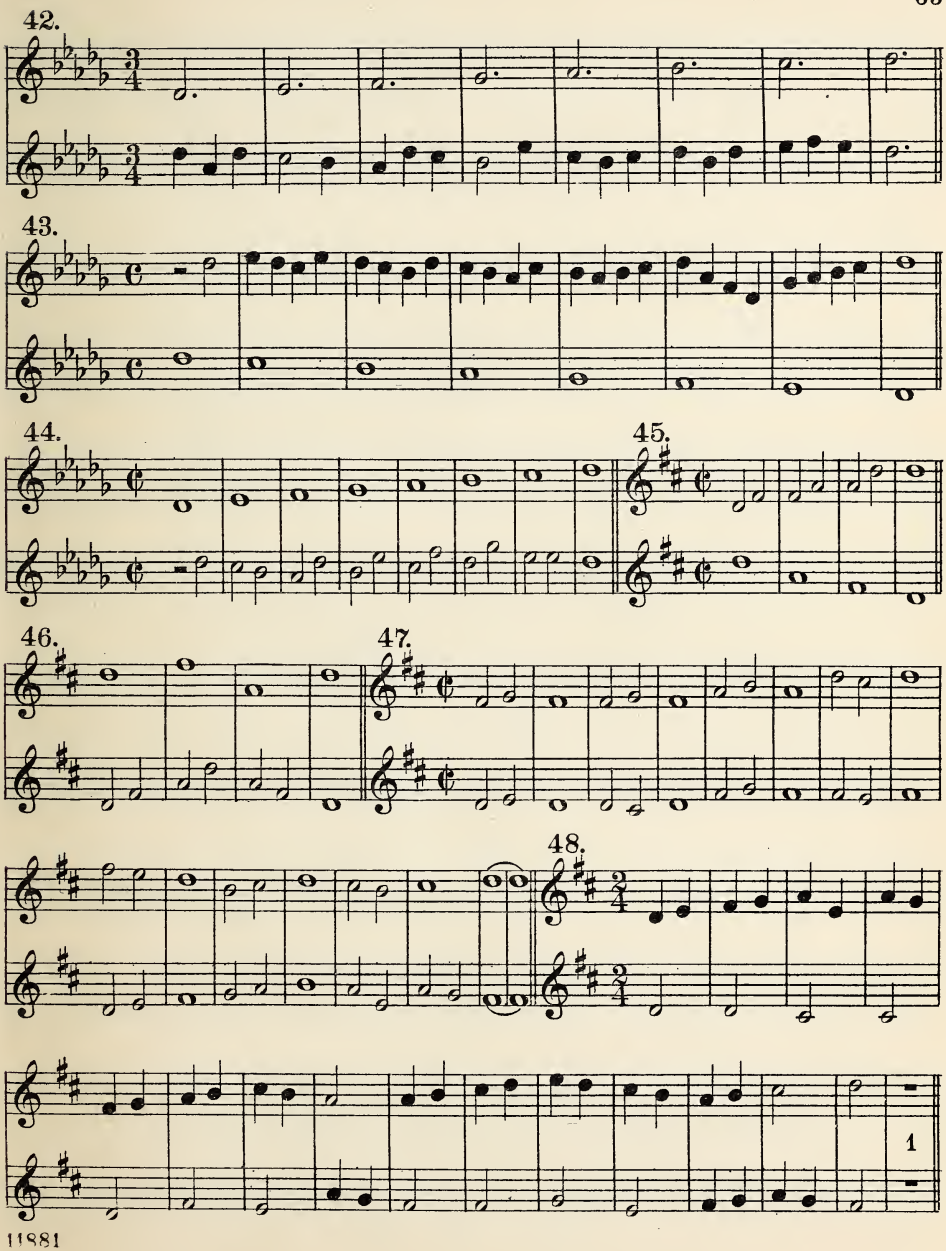
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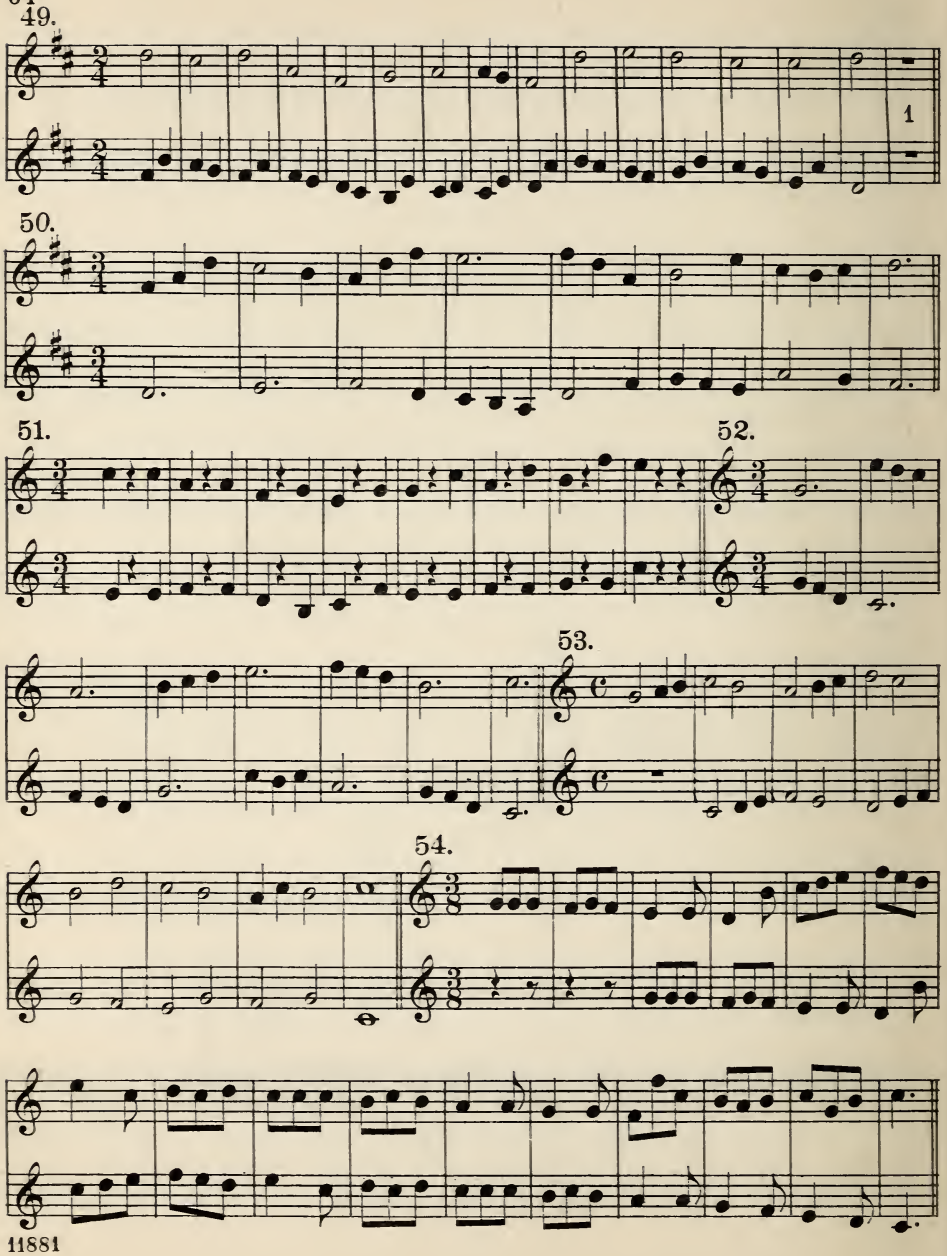
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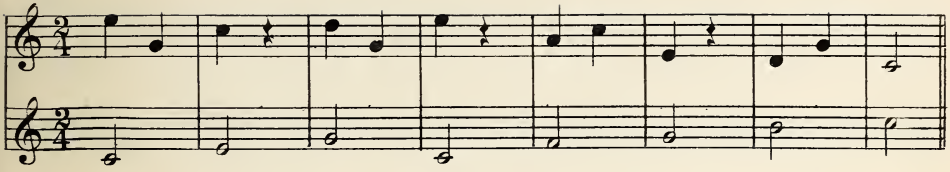

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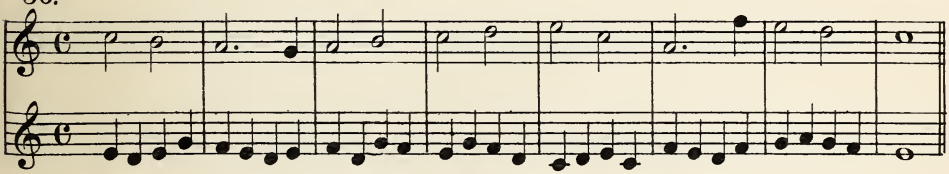

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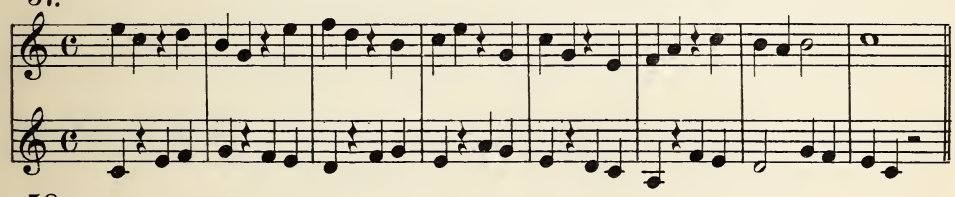

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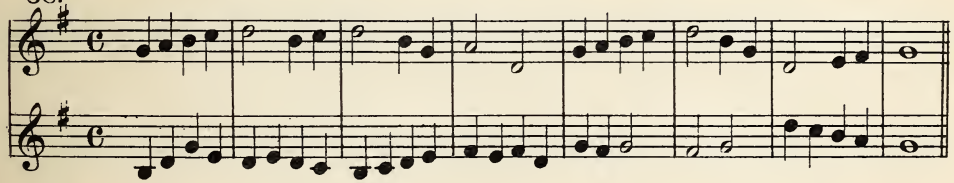

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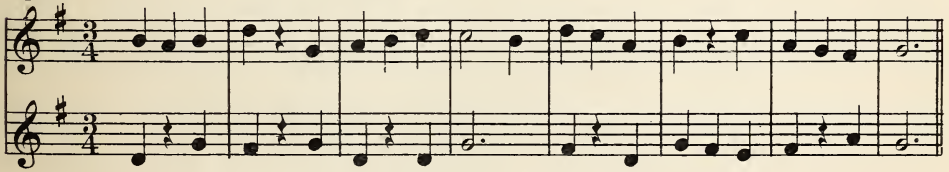

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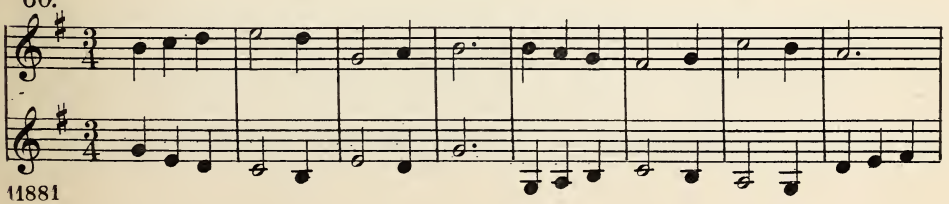

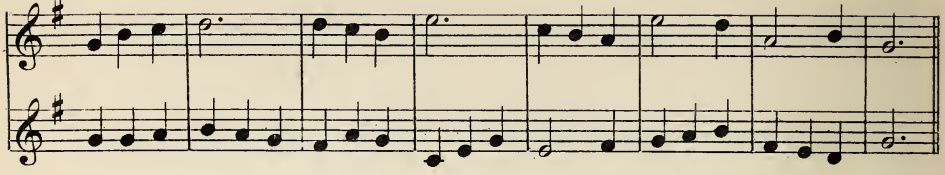

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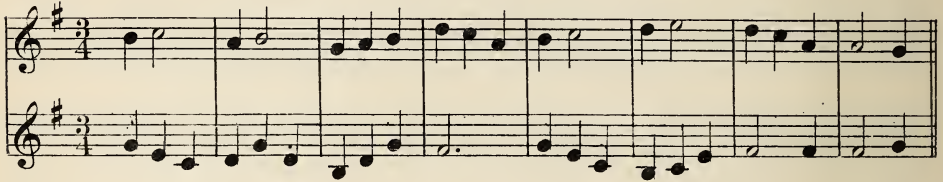

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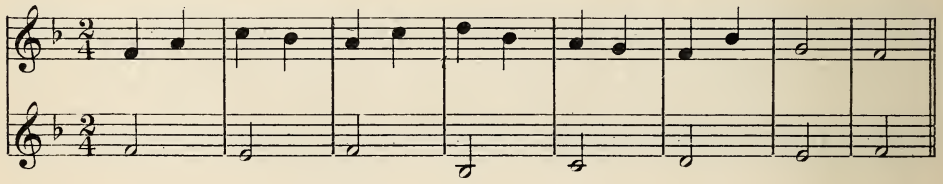

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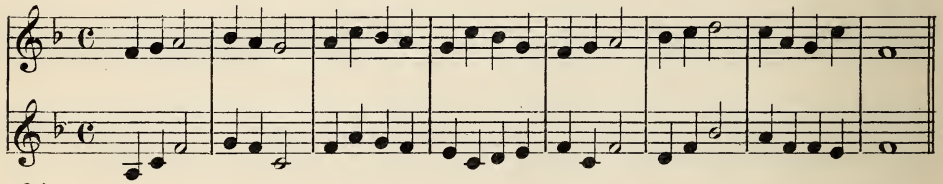

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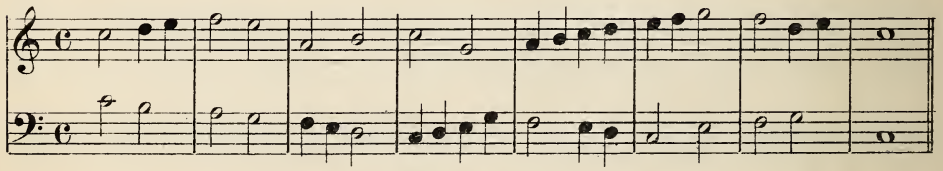

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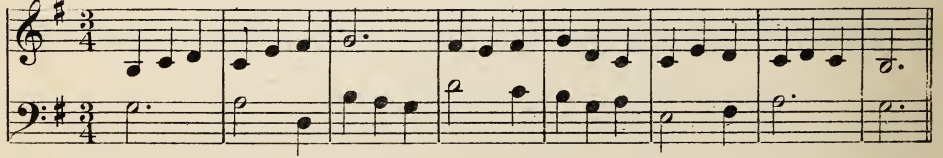

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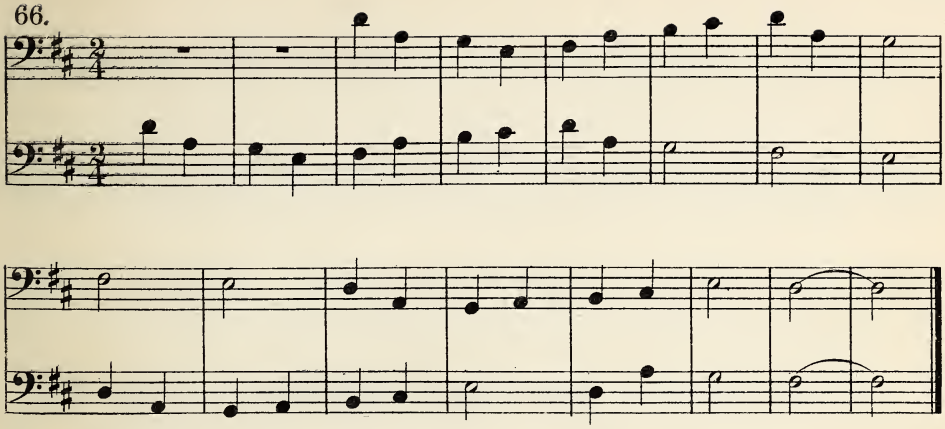
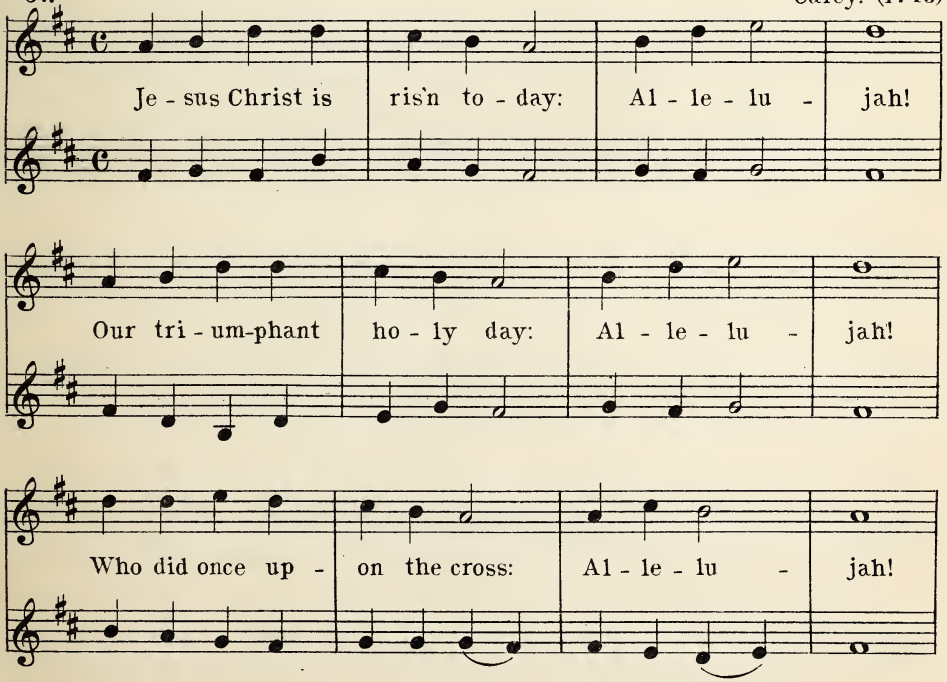
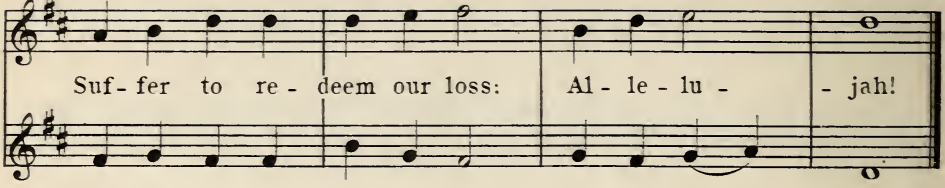
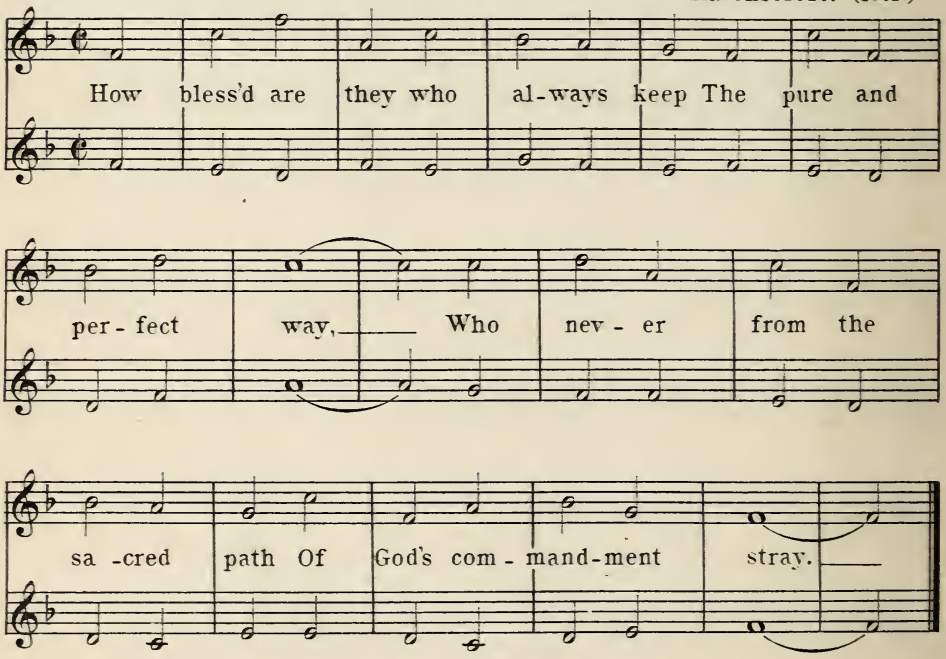


67. Carey. (1743)

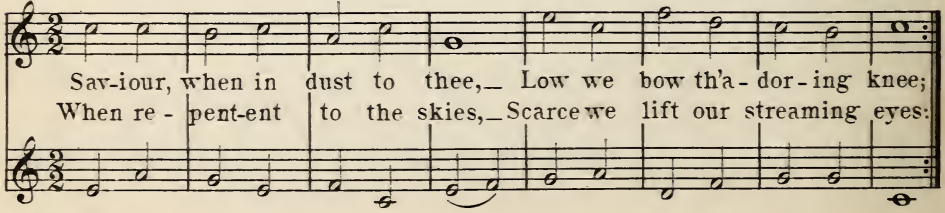


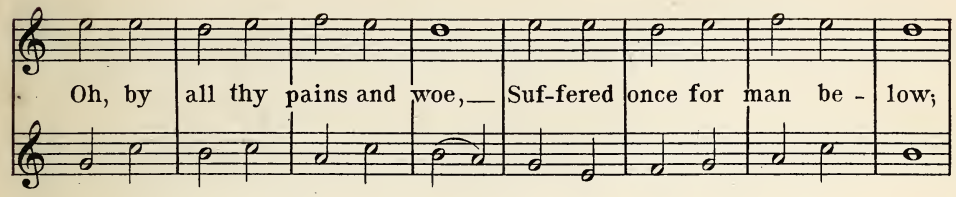


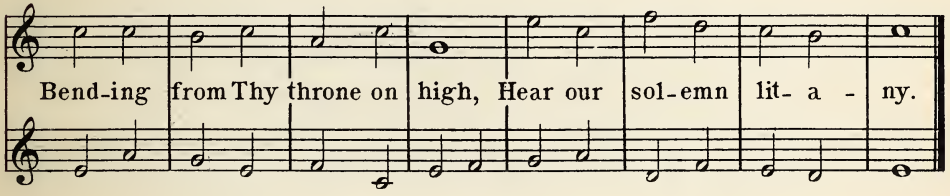
68. Ravenscroft. (1621.)



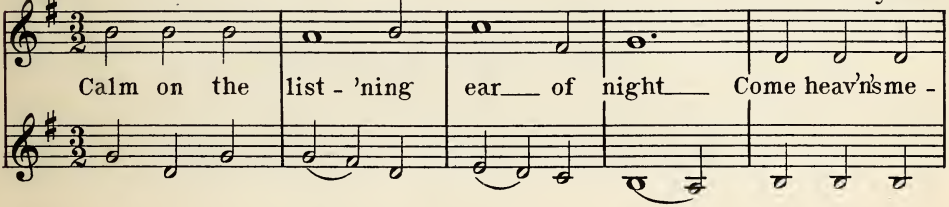
69. Spanish Chant.

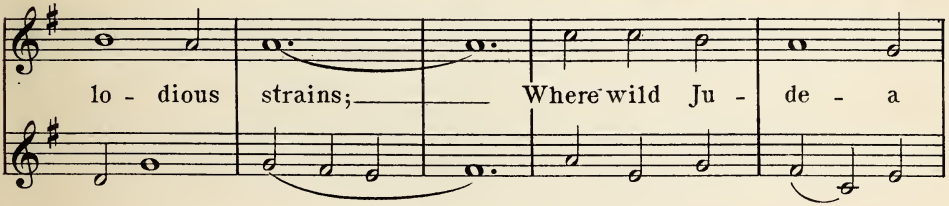


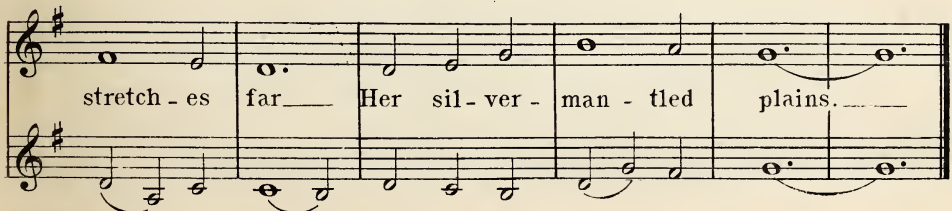

Oh, by all thy pains and woe, Suf-fered once for man be - low;


Bend-ing from Thy throne on high, Hear our sol-emn lit- a - ny.

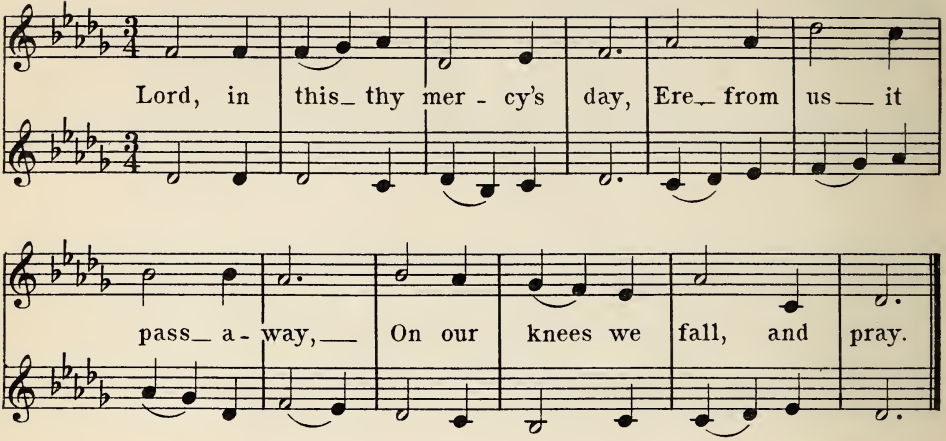
70. Dykes.


Calm on the list - 'ning ear of night Come heav'nsme -

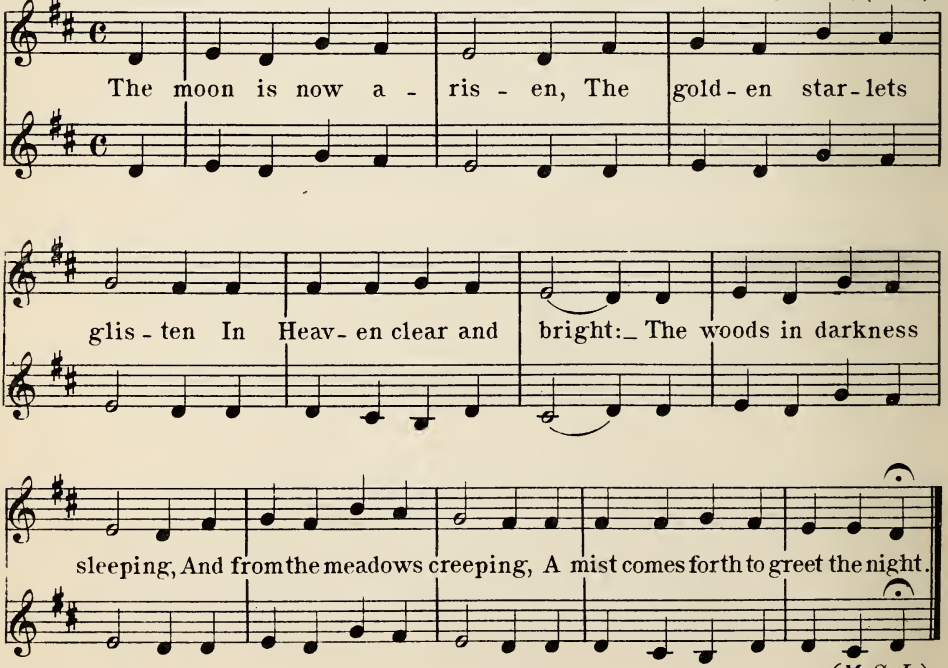

lo - dious strains; Where wild Ju - de - a


stretch - es far Her sil - ver - man - tled plains.

71. A. Sullivan.

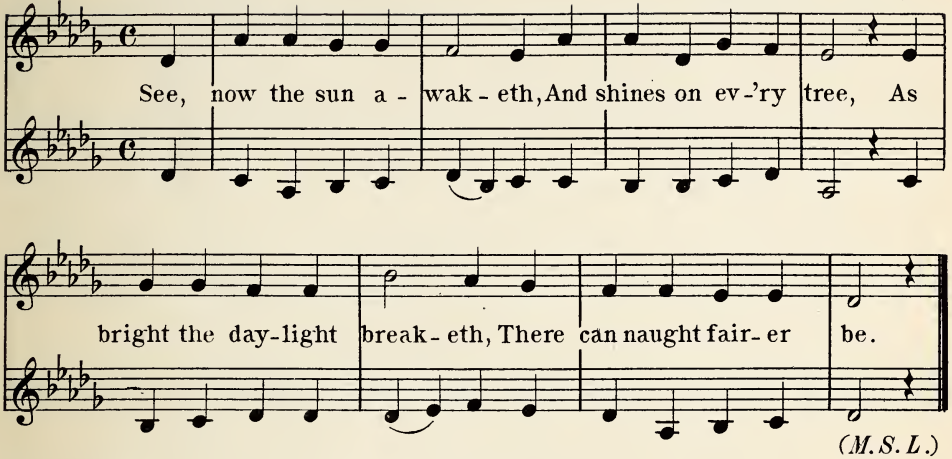


72. Andante. Schulz. (1790.)



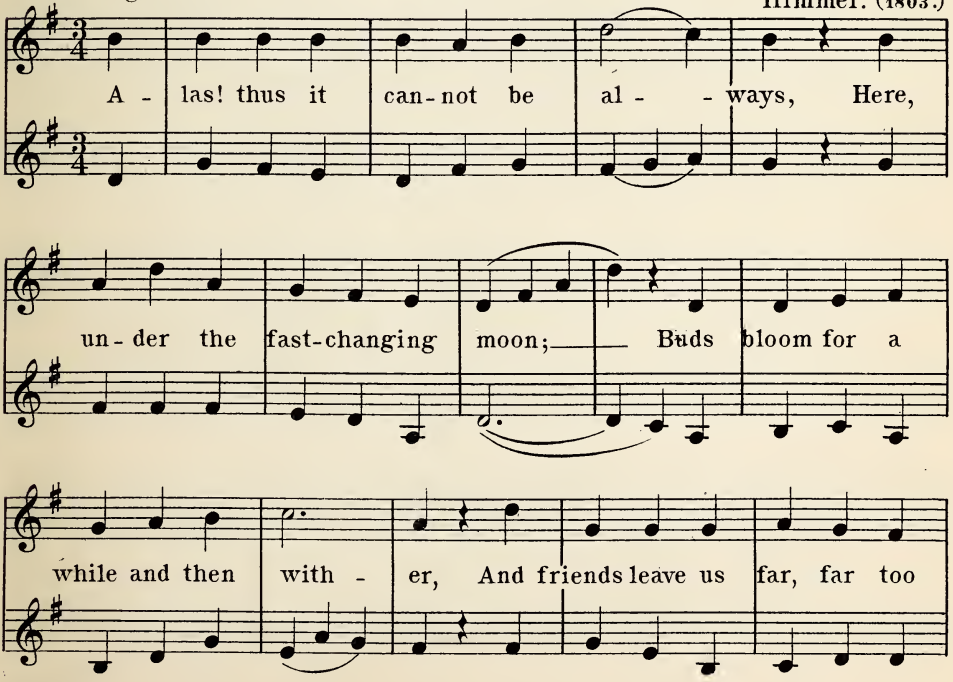
'1881 (*M. S. L.*)

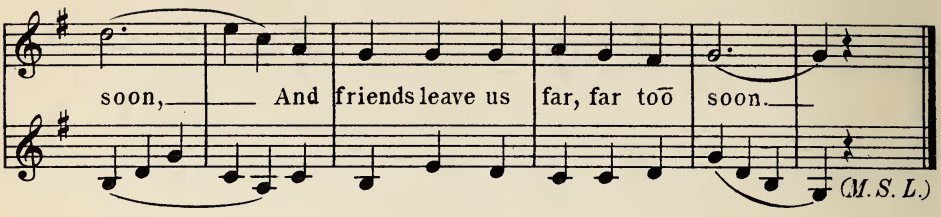
73. Moderato. Reichardt. (1790.)



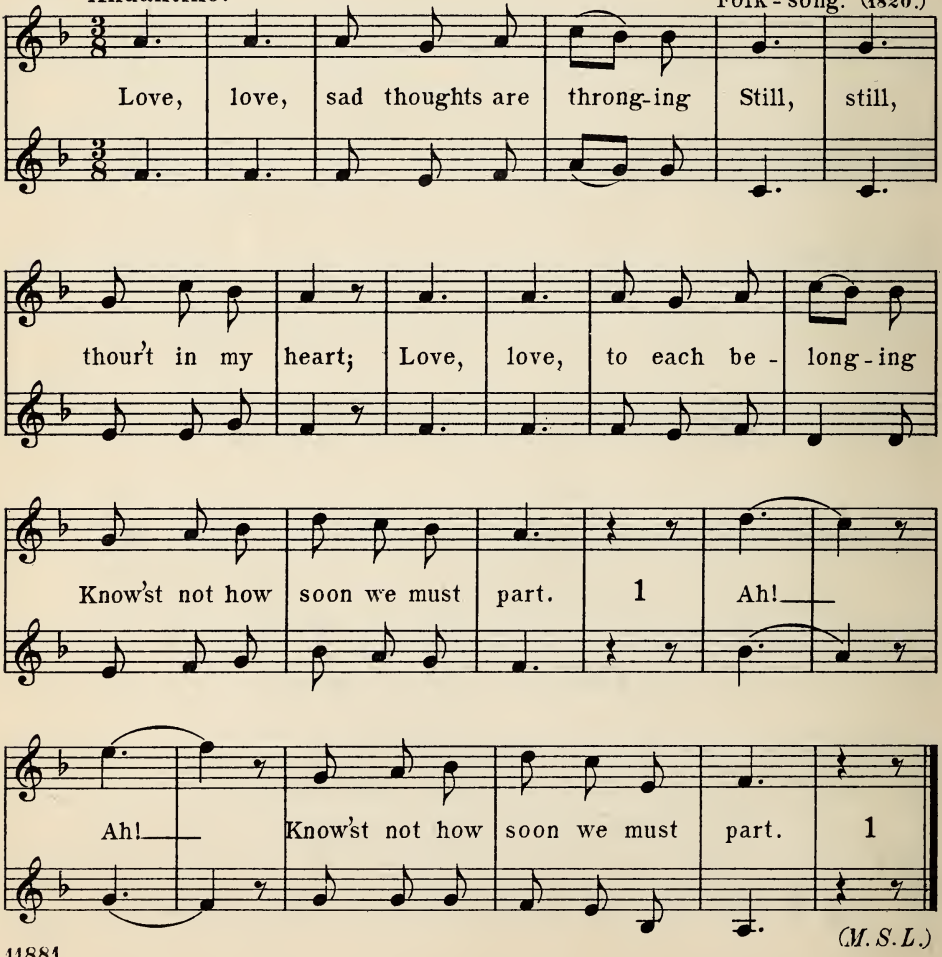
(*M. S. L.*)

74. Allegretto. Himmel. (1803.)



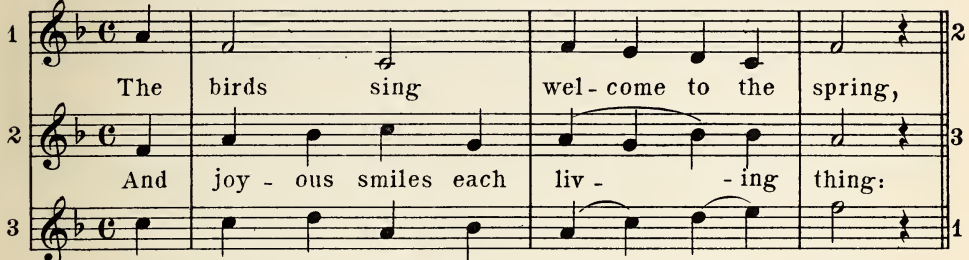


75. Andantino. Folk-song. (1820.)



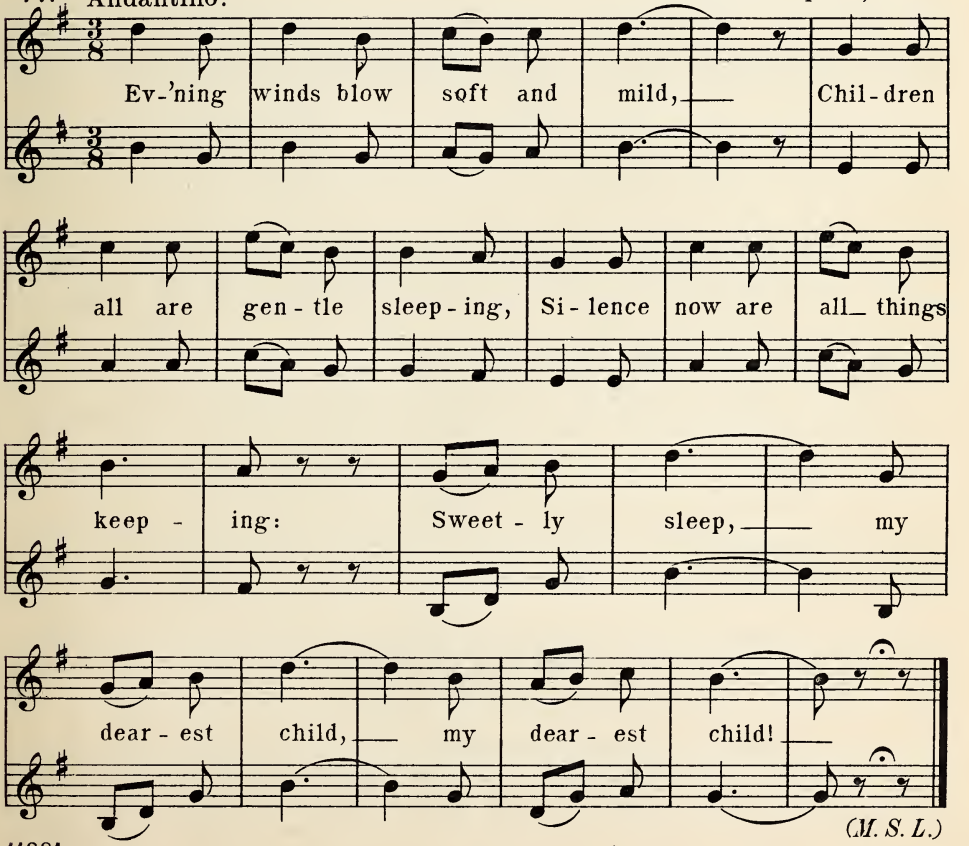
76. Round.

Mary Say Lawrence.



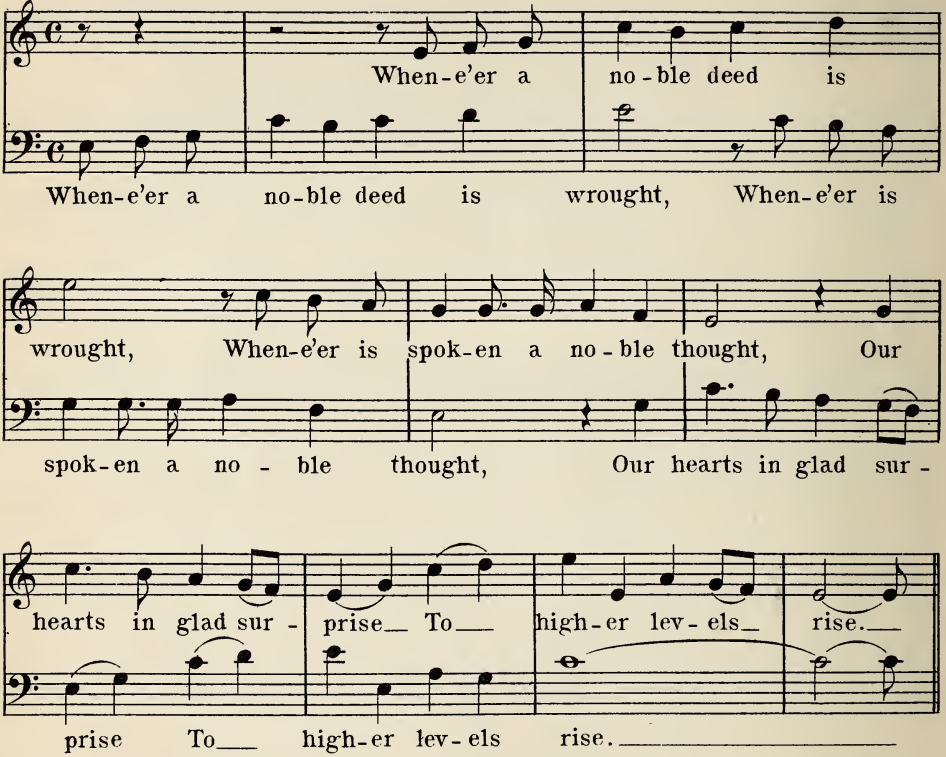
77. Andantino.

F. Hiller. Op. 39, No 7.

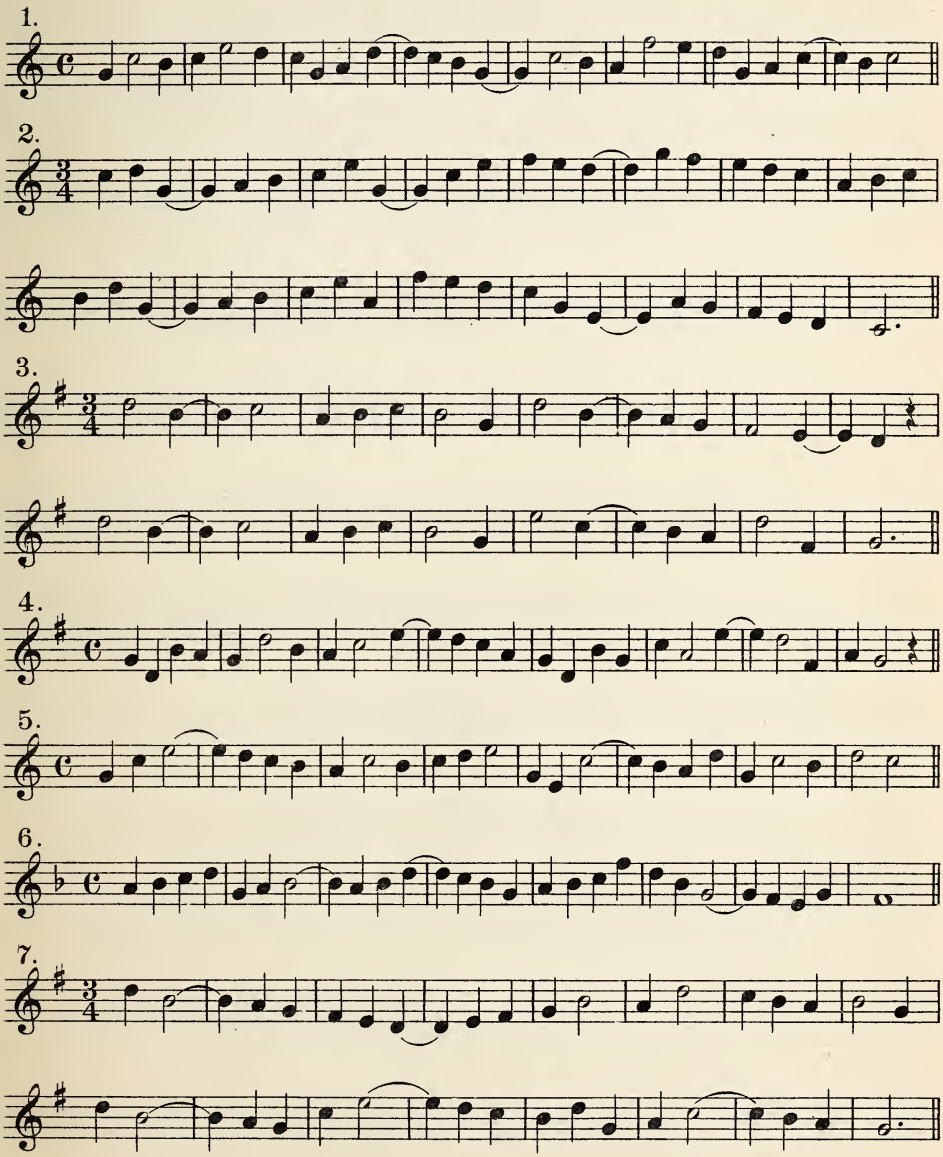


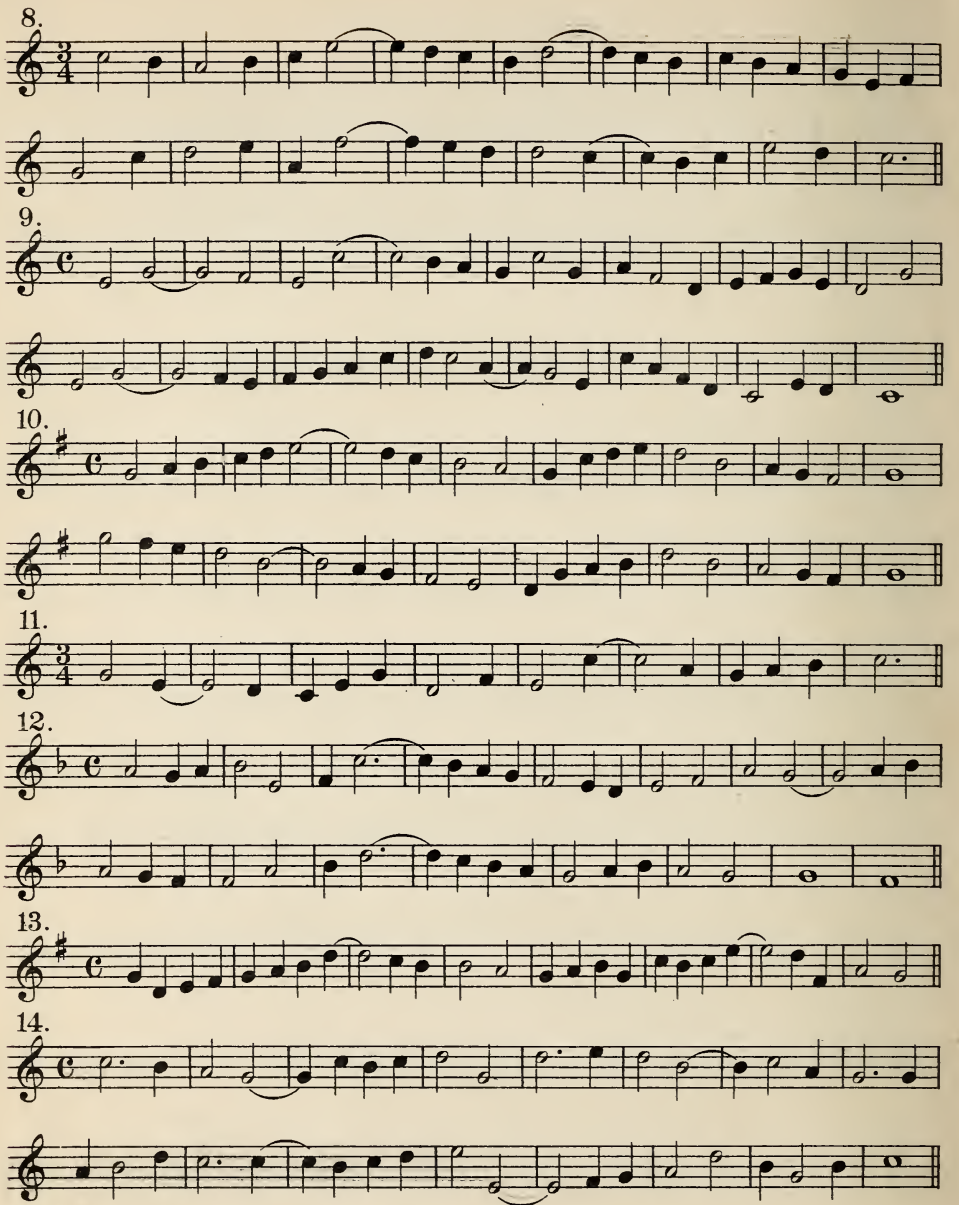
(M. S. L.)

78. Moderato.


When-e'er a no-ble deed is
When-e'er a no-ble deed is wrought, When-e'er is
wrought, When-e'er is spok-en a no-ble thought, Our
spok-en a no - ble thought, Our hearts in glad sur -
hearts in glad sur - prise To high-er lev-els rise.
prise To high-er lev-els rise.

Chapter VI.

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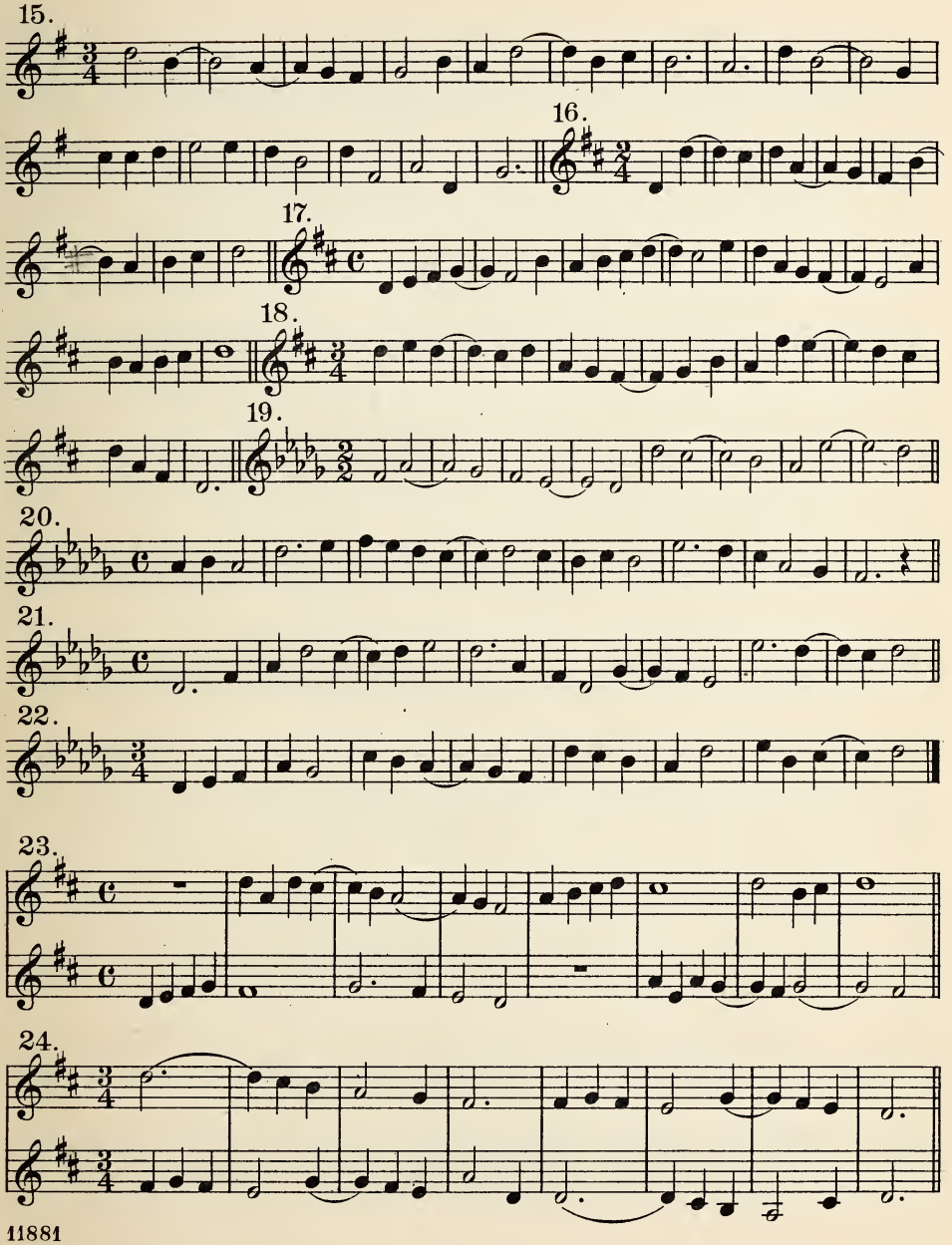
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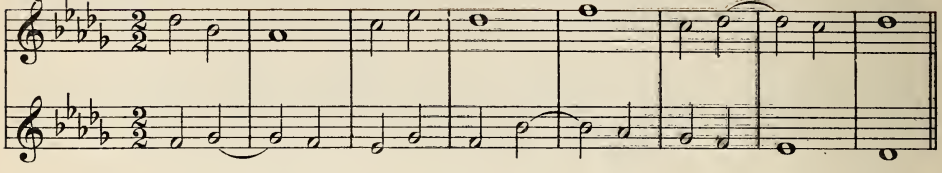

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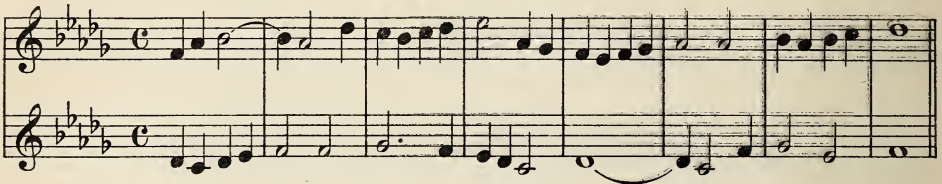

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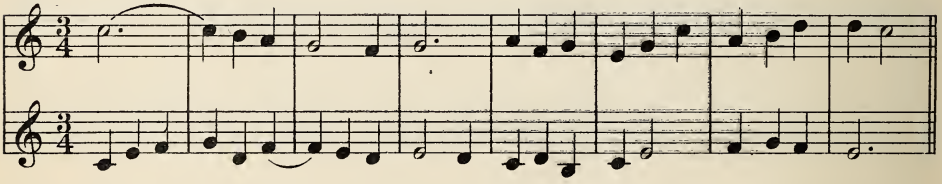

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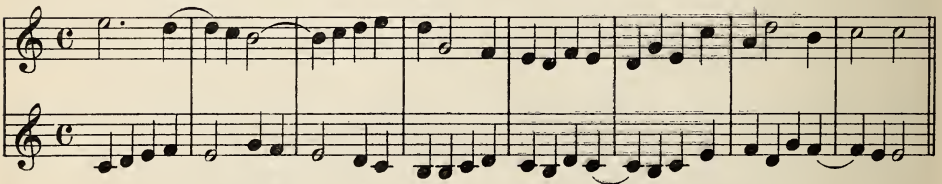

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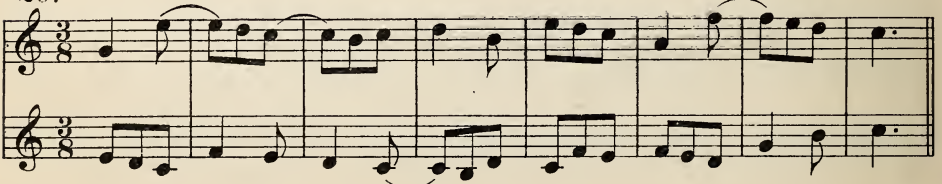

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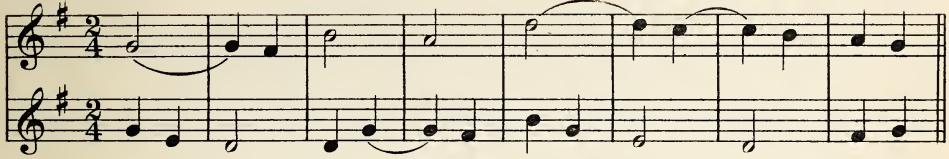

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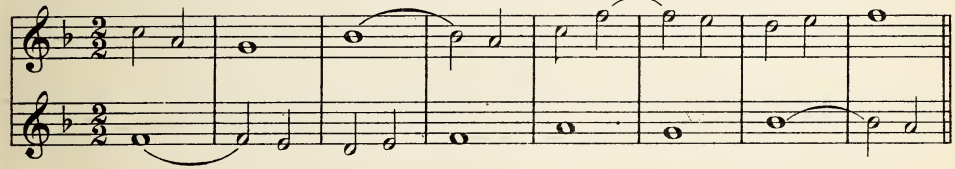

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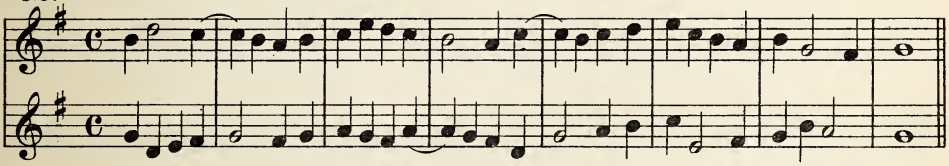

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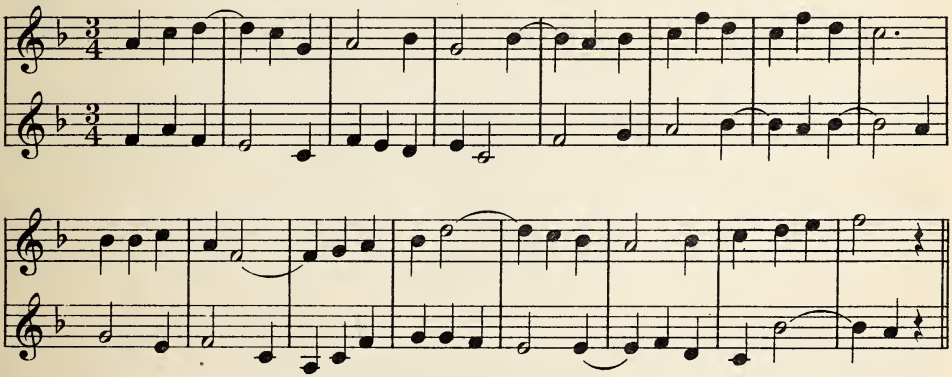

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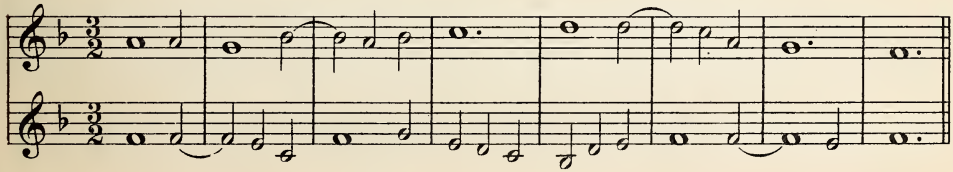
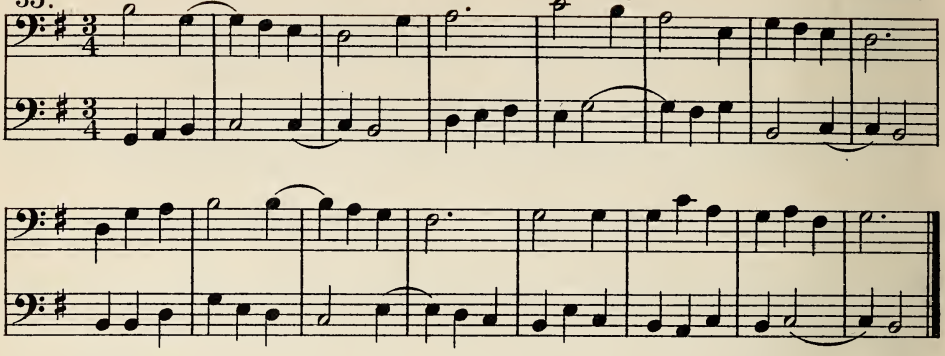
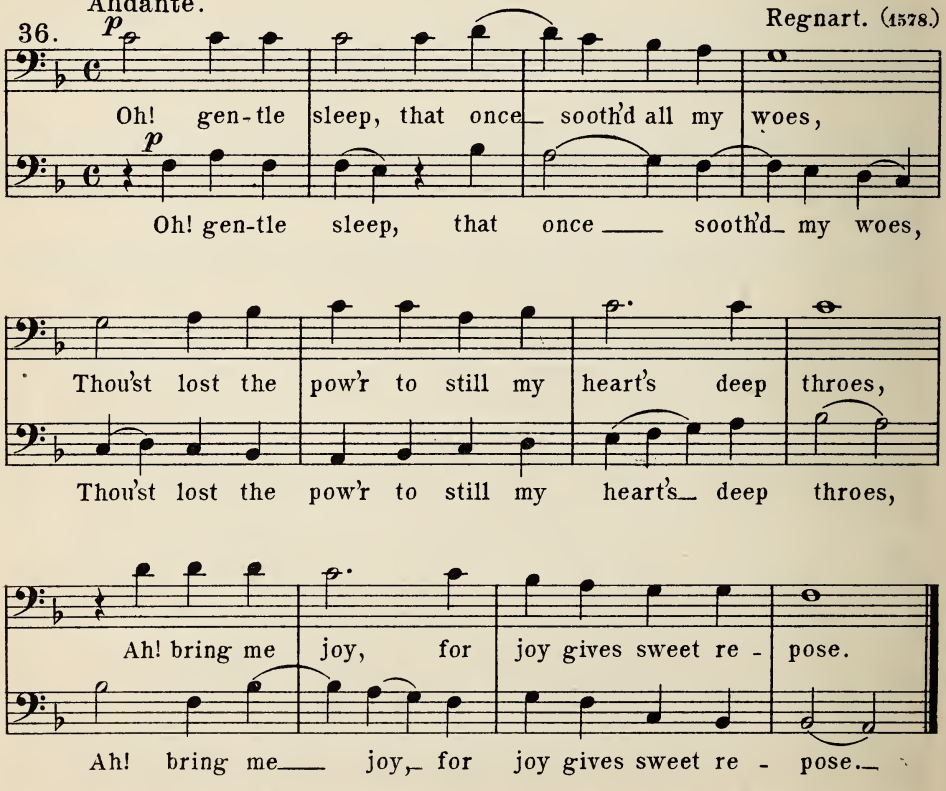


35. A. H. Brown.



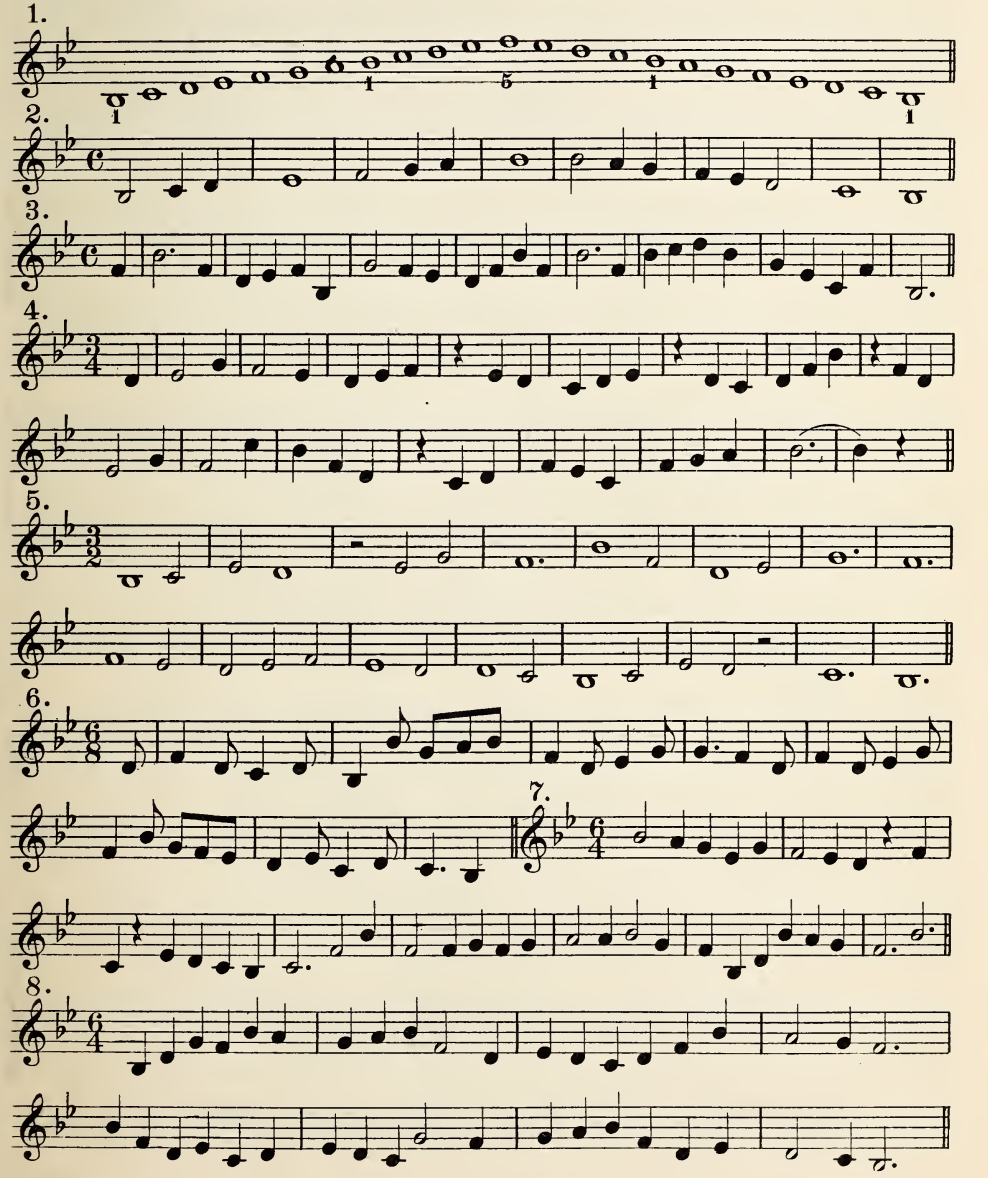
Andante.

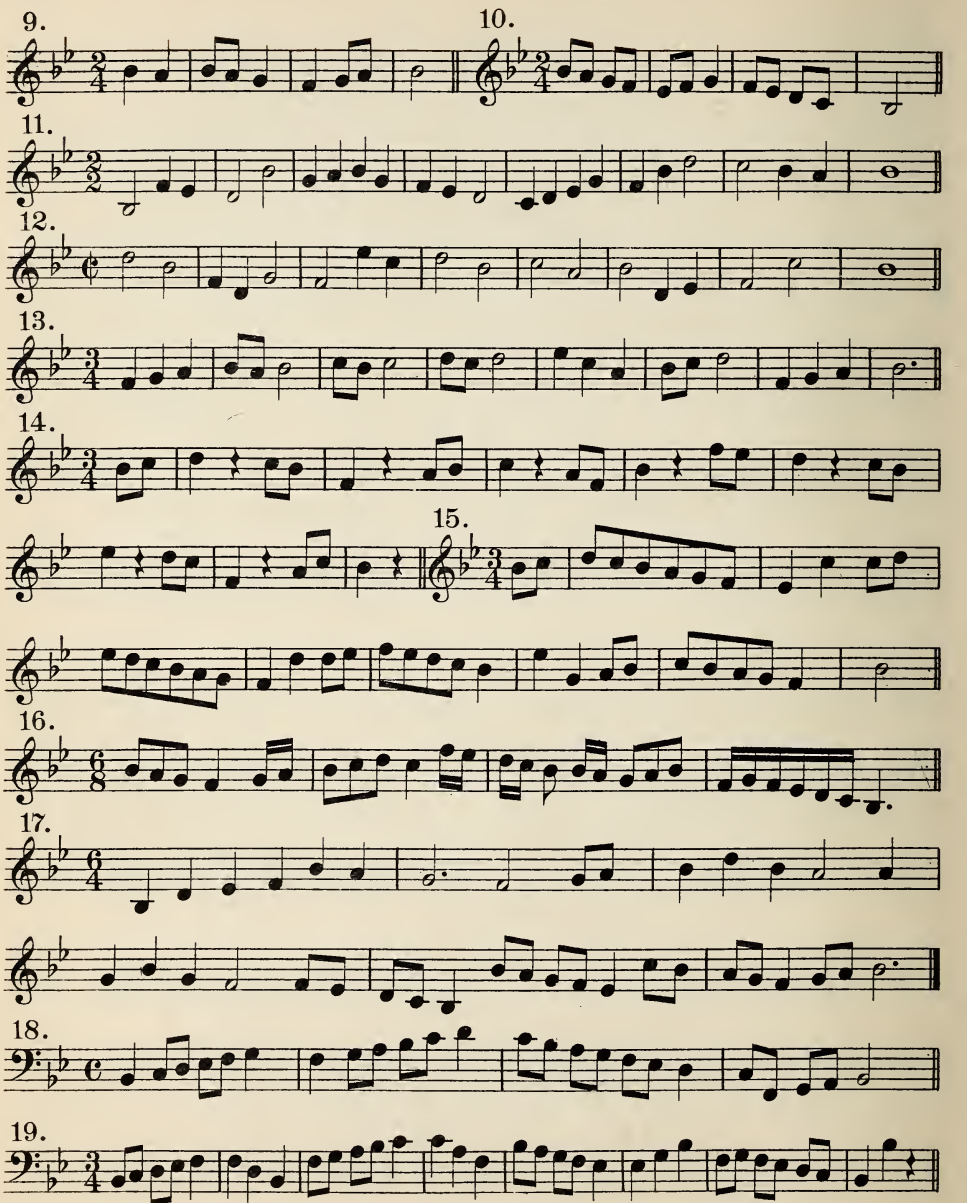
36. Regnart. (1578.)



Chapter VII.

Key of B♭.

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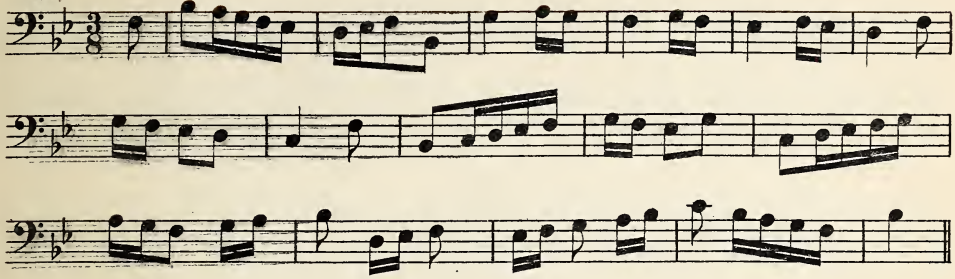

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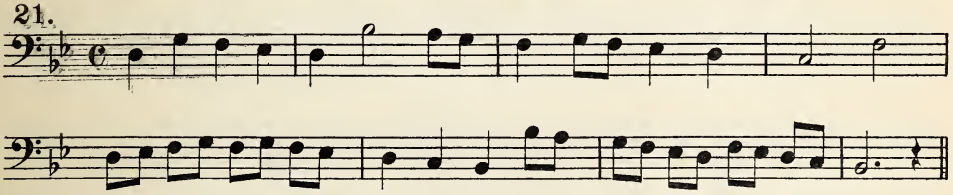

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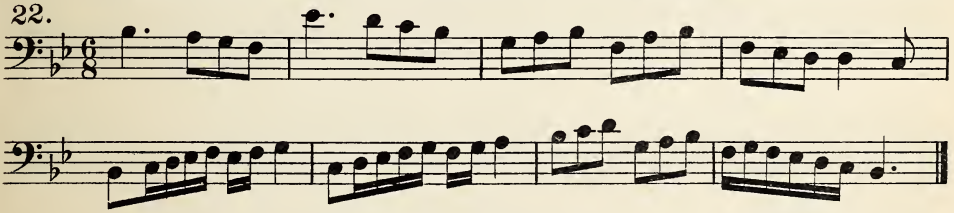
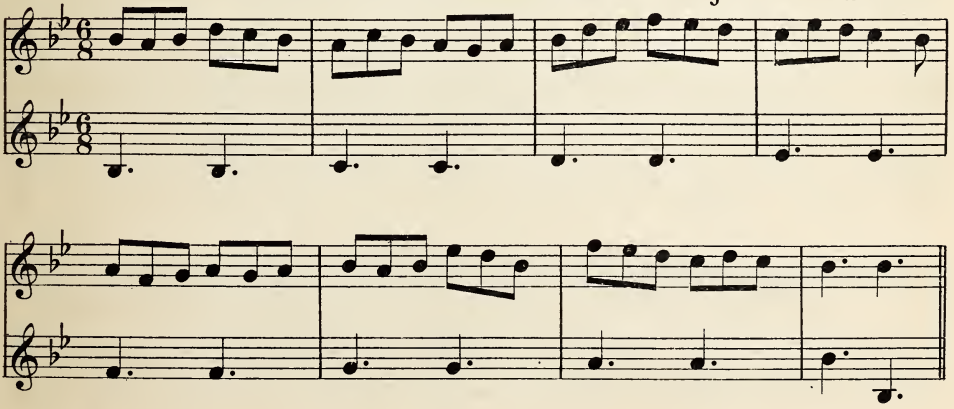
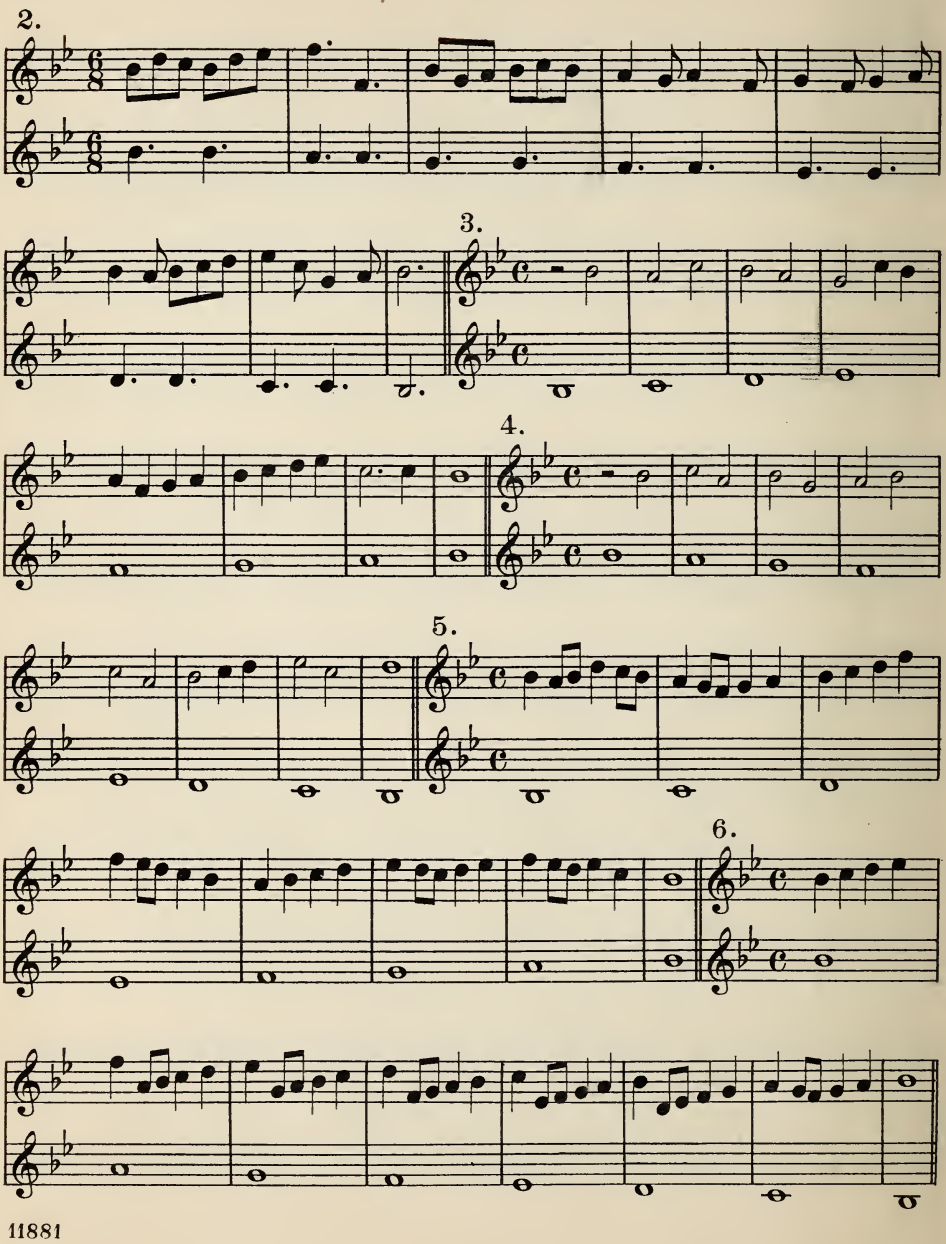


10 Two-part Exercises.

James Greenwood.

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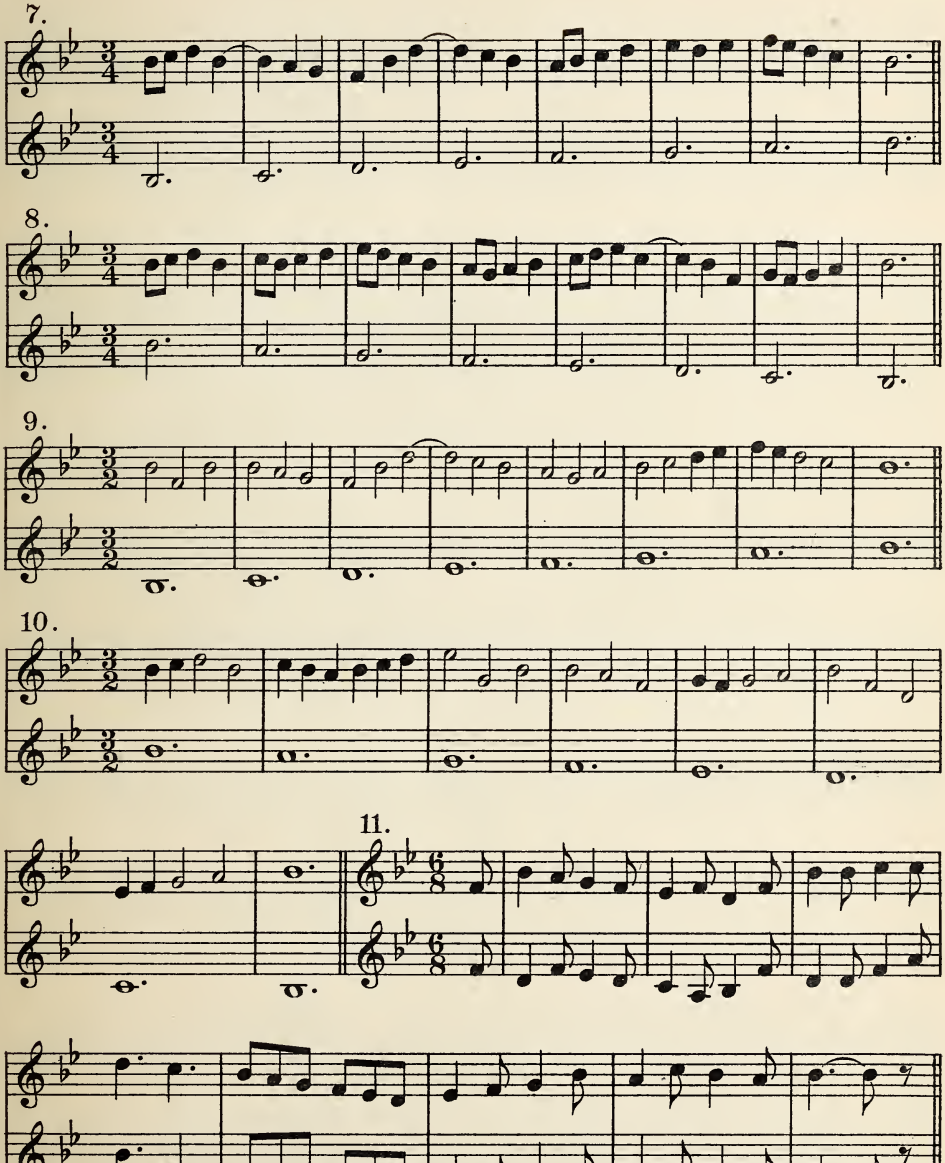
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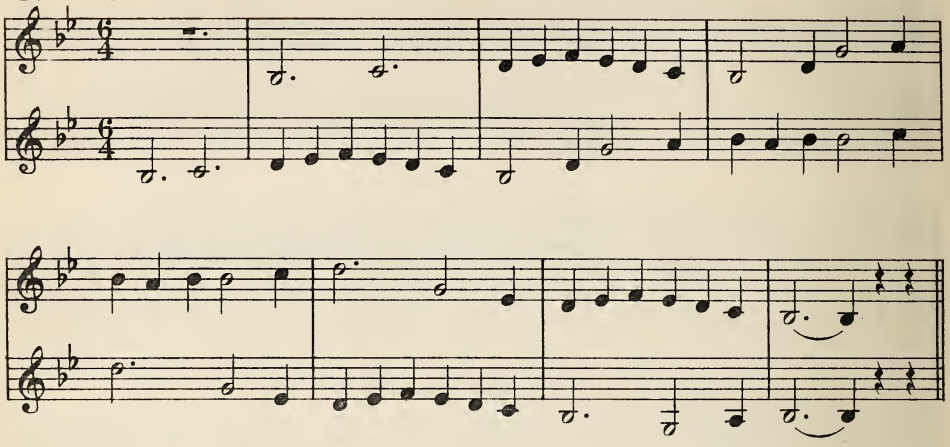

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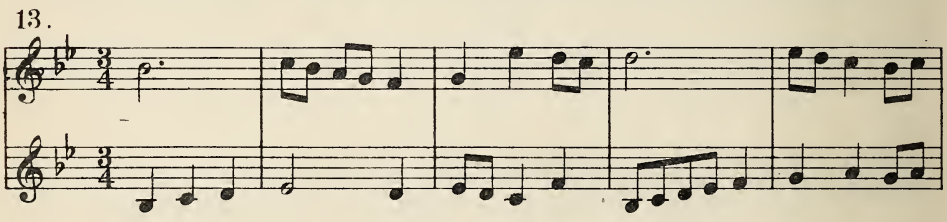

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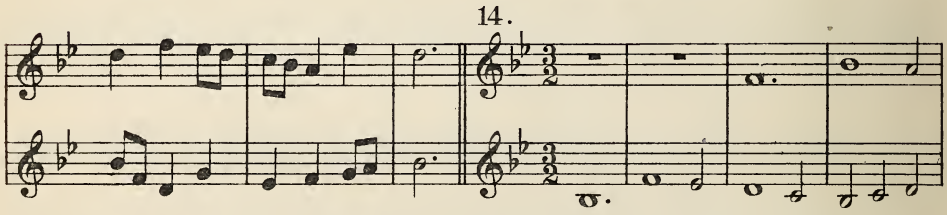

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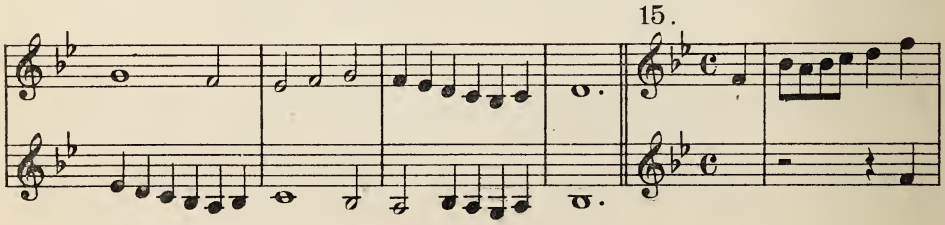
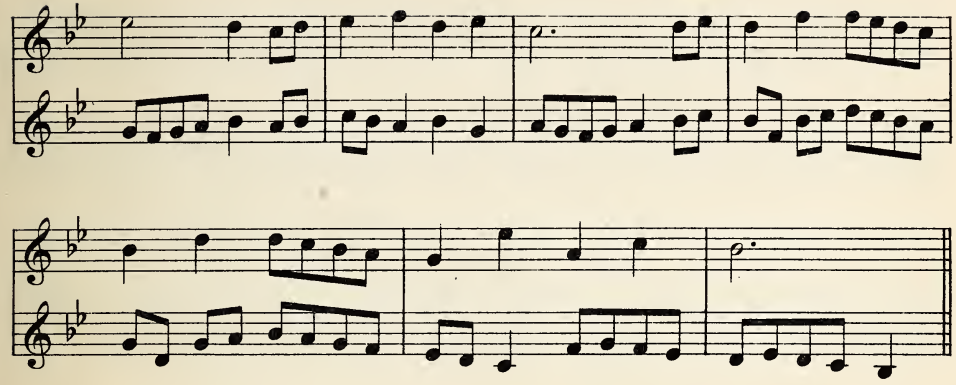




16. Round.

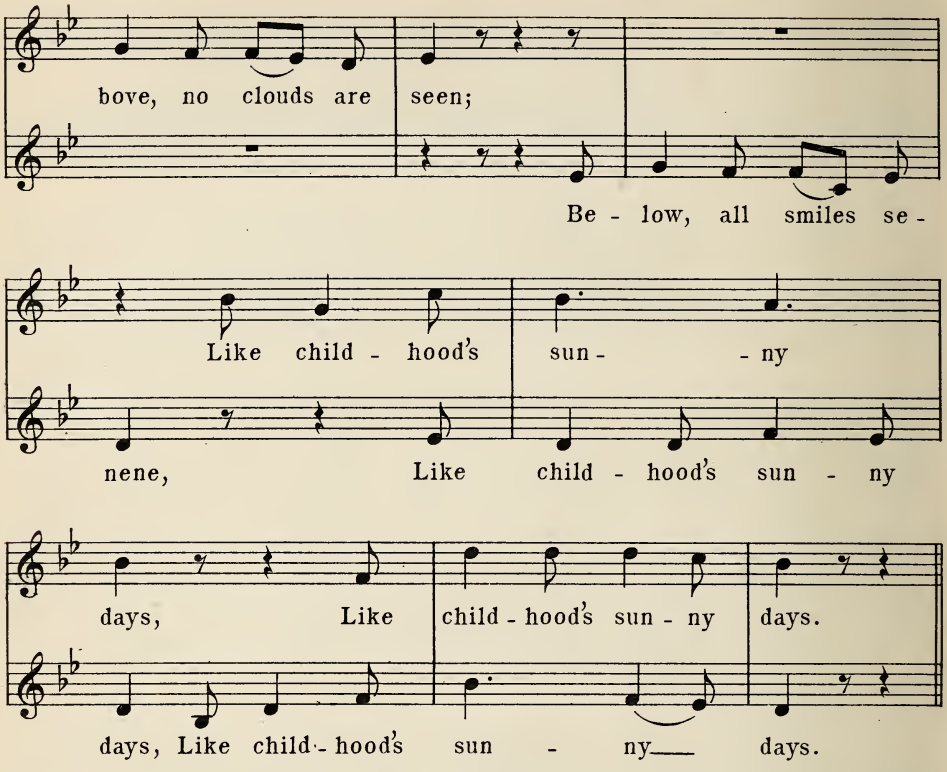
Mainzer.

1. Man wants but lit - tle here be - low Nor
2.
3. wants_ that lit - tle long.
4.

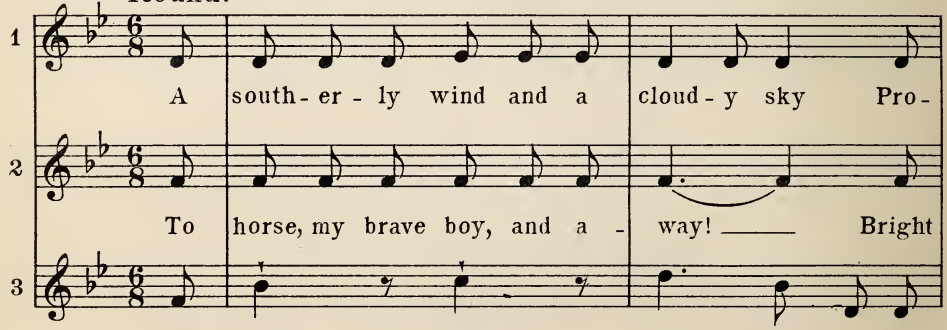
17. Moderato.

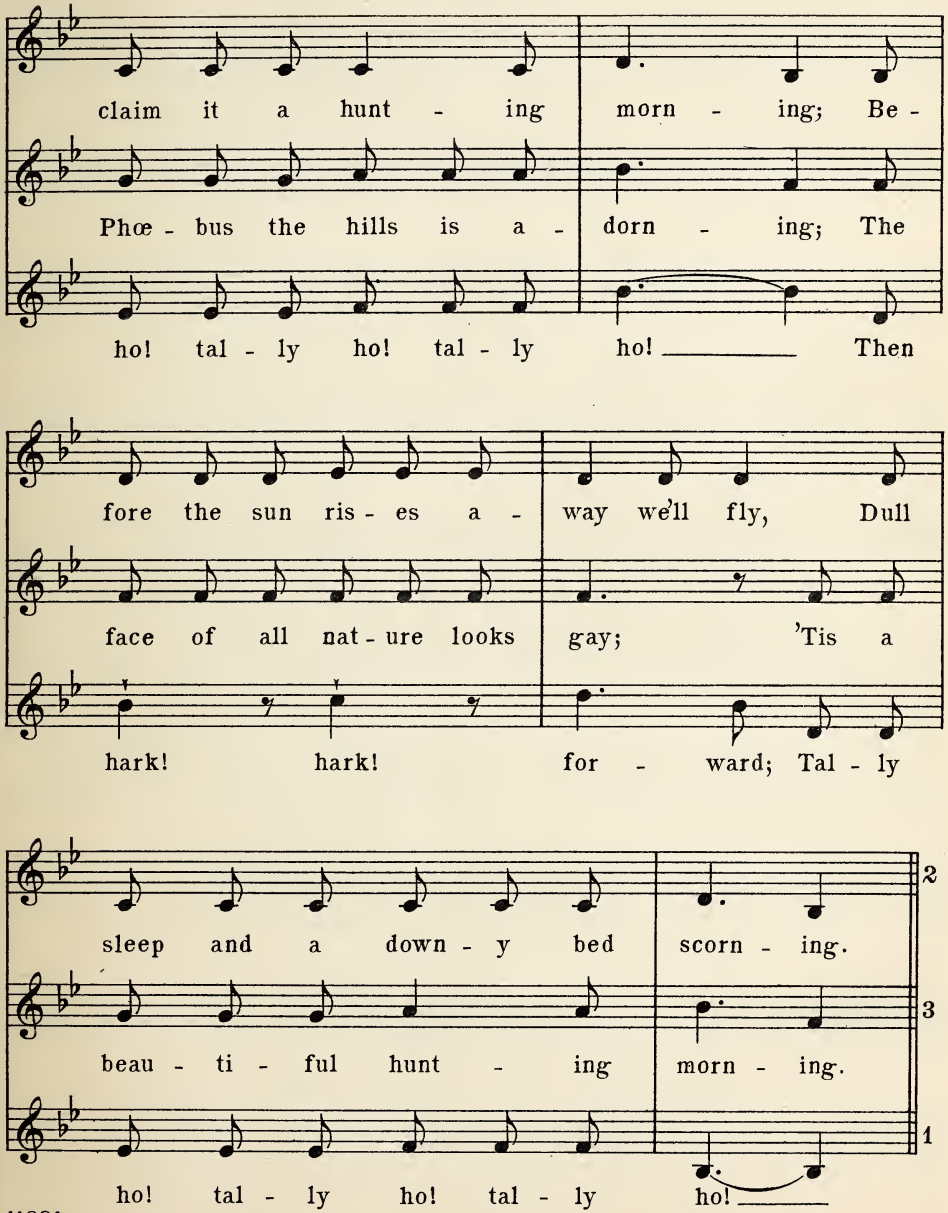
Mainzer.

Now all on earth is bright,_ Re -
joic-ing in the light_ Of Summer's ge-nial rays; A -

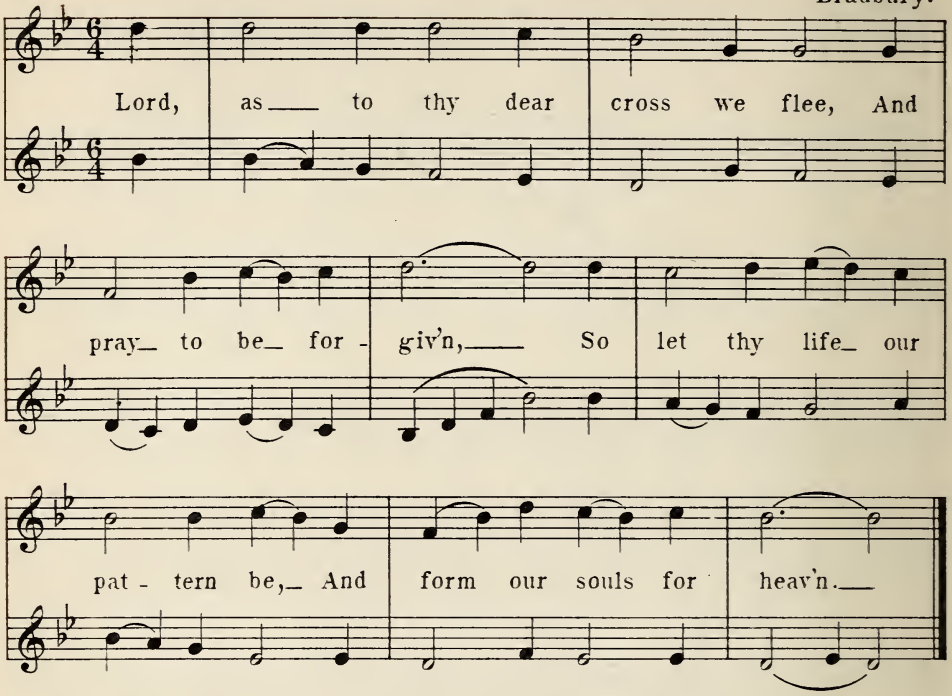

bove, no clouds are seen;
Be - low, all smiles se -
Like child - hood's sun - ny
nene, Like child - hood's sun - ny
days, Like child - hood's sun - ny days.
days, Like child - hood's sun - ny days.

18. Round.

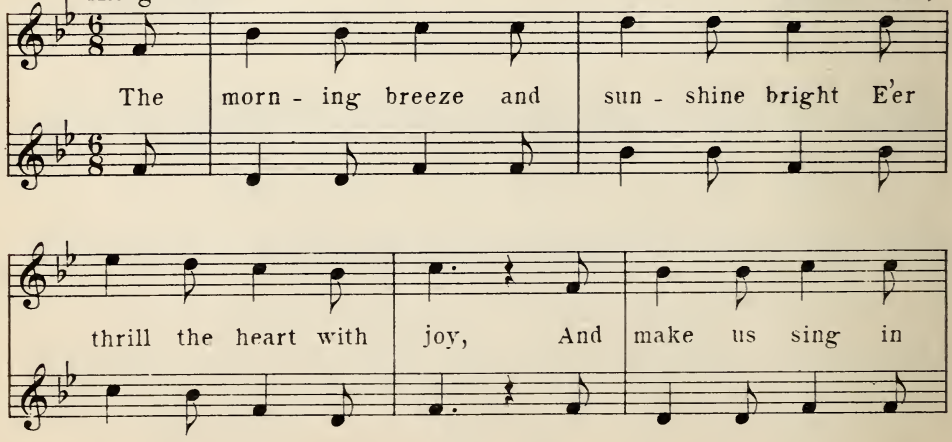

1
2
3
A south - er - ly wind and a cloud - y sky Pro -
To horse, my brave boy, and a - way! Bright
Then hark! hark! for - ward; Tal - ly

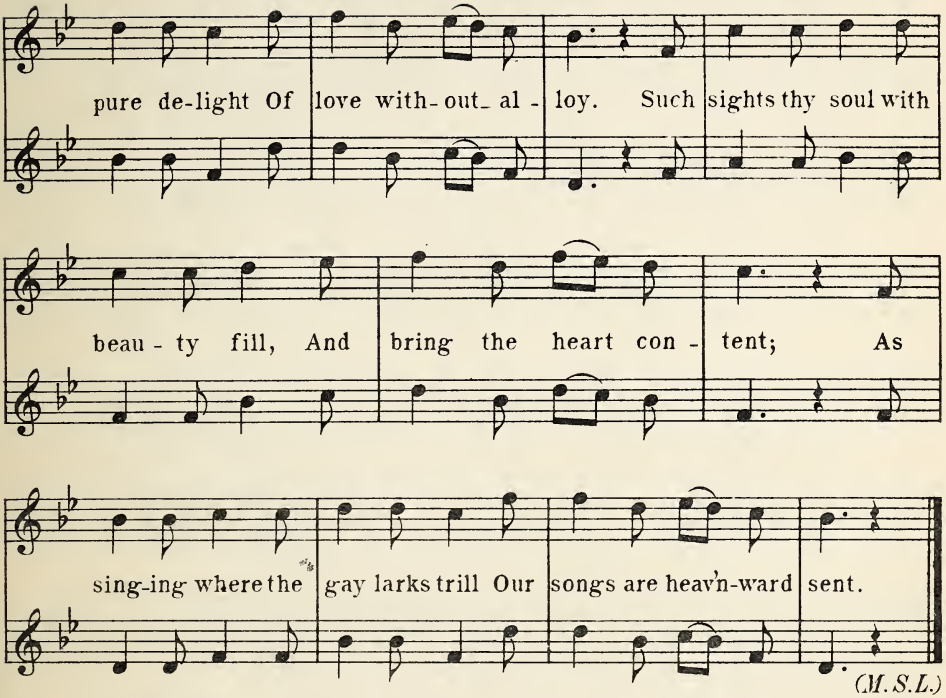

claim it a hunt - ing morn - ing; Be -
Phœ - bus the hills is a - dorn - ing; The
ho! tal - ly ho! tal - ly ho! Then
fore the sun ris - es a - way we'll fly, Dull
face of all nat - ure looks gay; 'Tis a
hark! hark! for - ward; Tal - ly
sleep and a down - y bed scorn - ing.
beau - ti - ful hunt - ing morn - ing.
ho! tal - ly ho! tal - ly ho!
2
3
1

19. Bradbury.



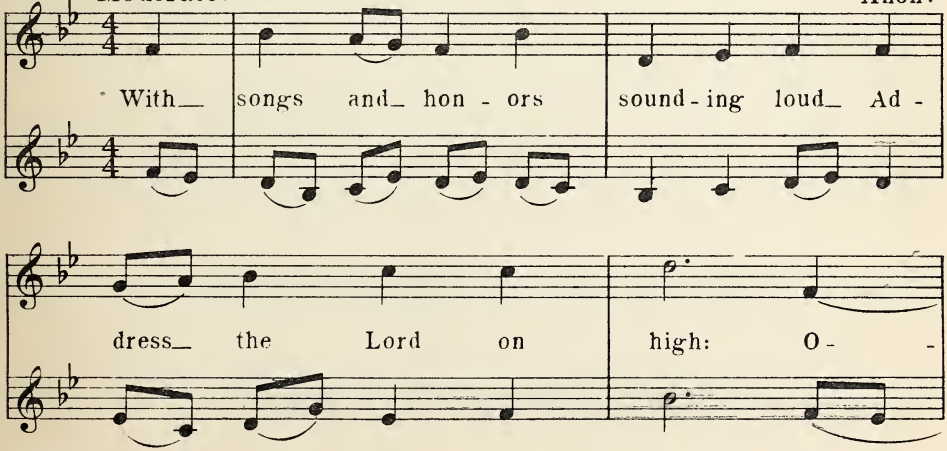
20. Allegretto. Kunzen. (1786.)

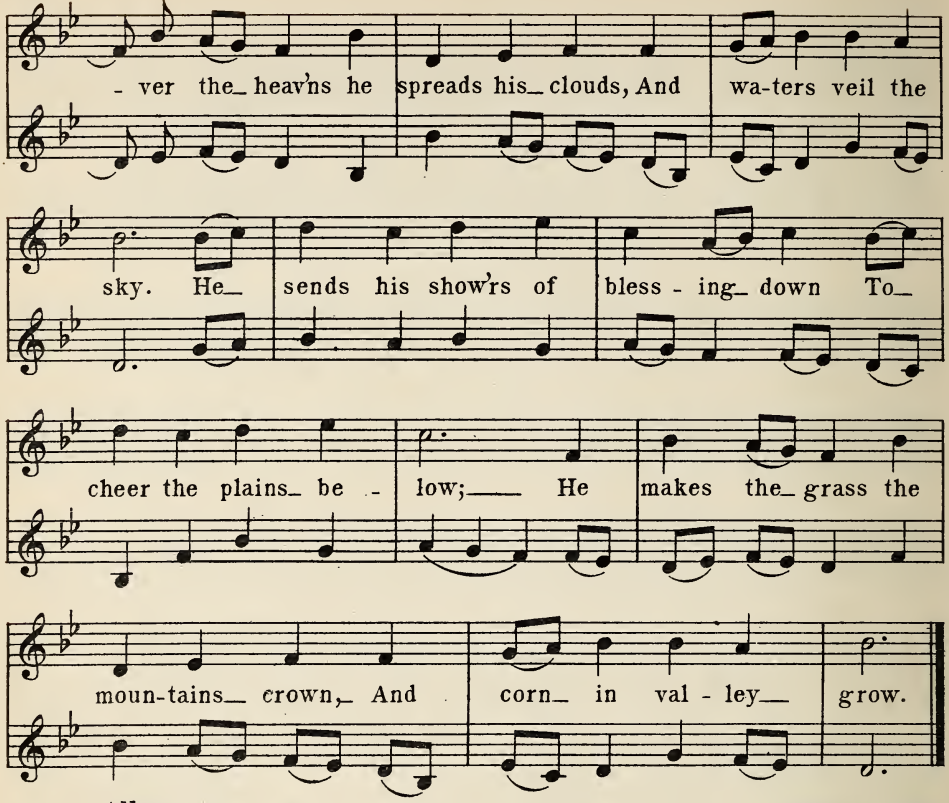




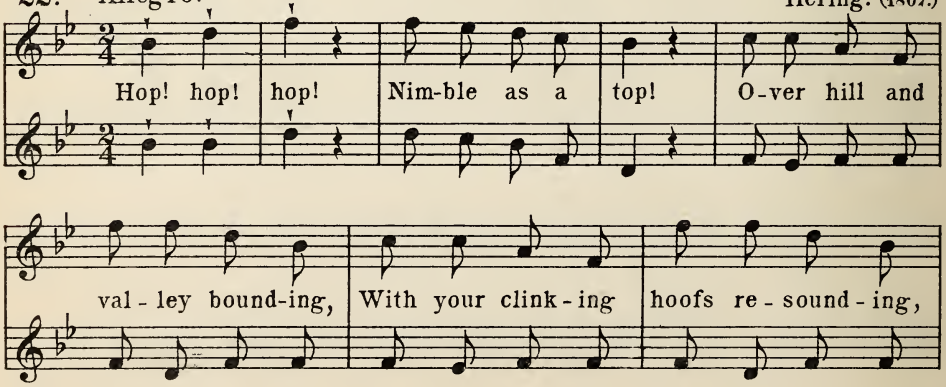
(*M. S. L.*)

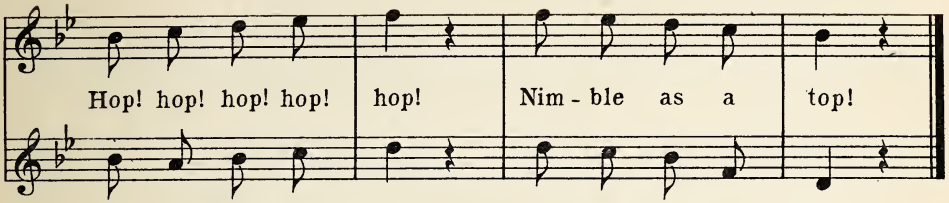
21. Moderato. Anon.



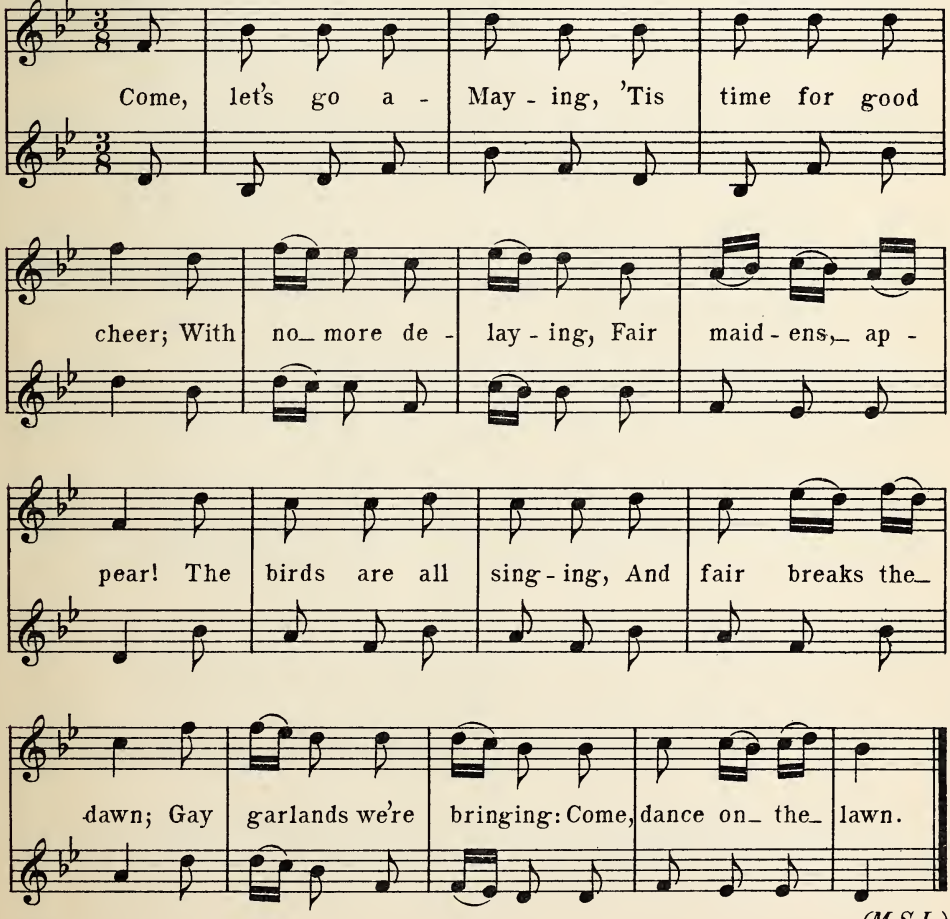


22. Allegro. Hering. (1807.)



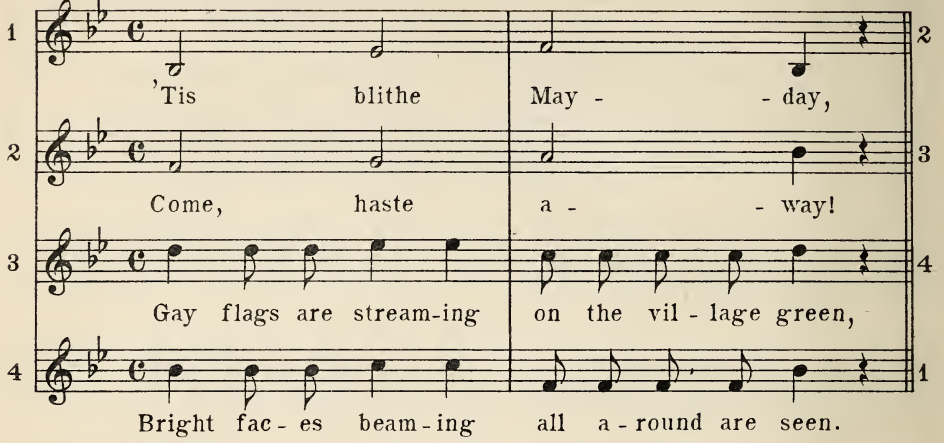


23. Vivace. Naumann. (1801.)

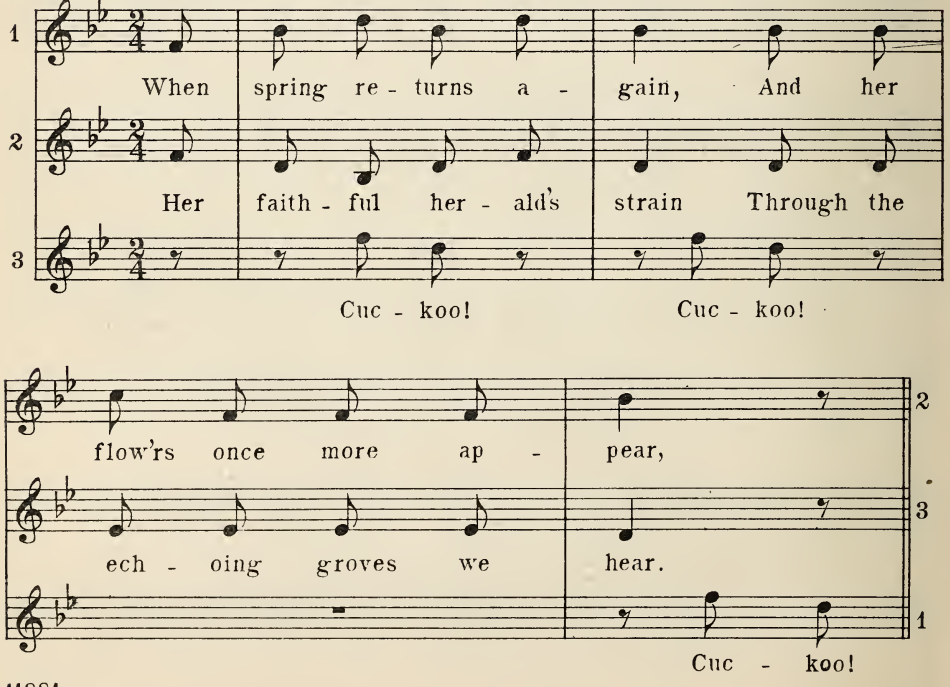


(M.S.L.)

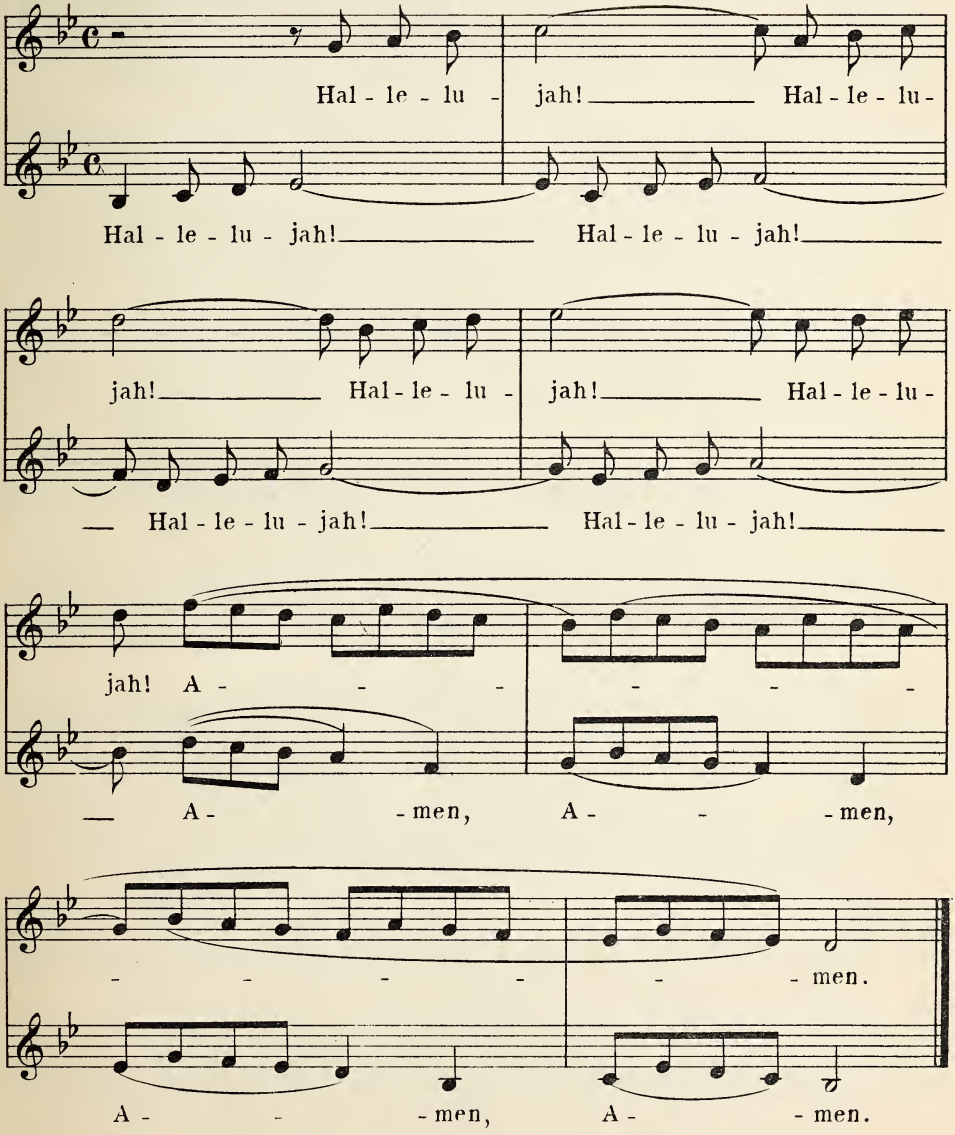
24. Round. Anon.



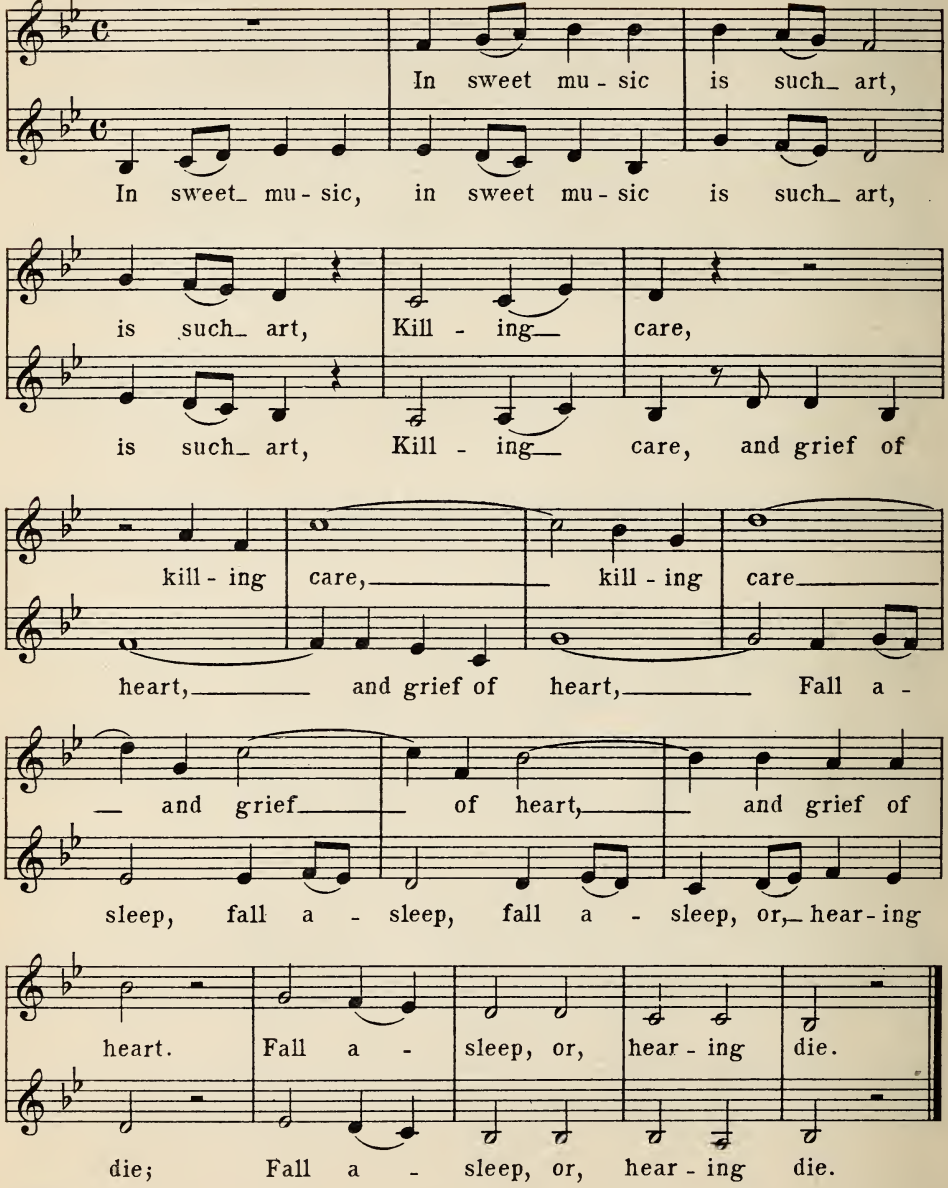
25. Round. Ferrari.



26. Moderato. Mainzer.

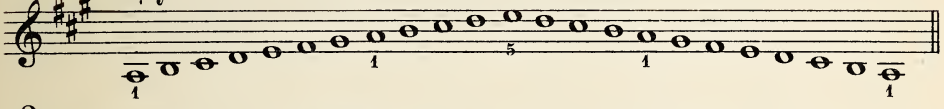


27. Andante. Mainzer.



Chapter VIII.

1. Key of A.



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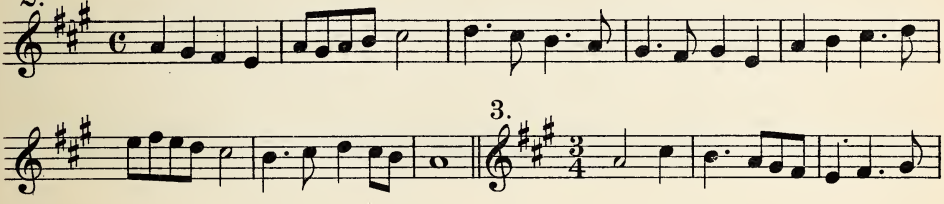

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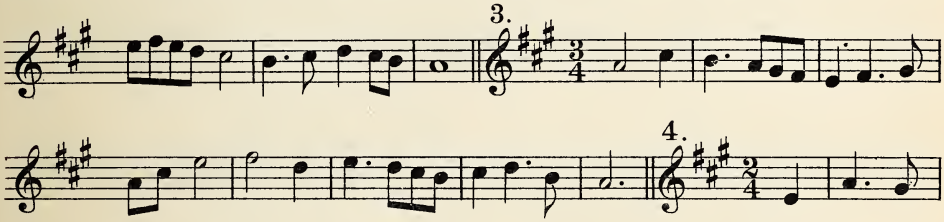

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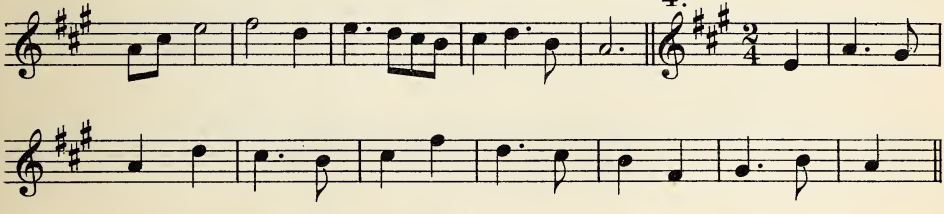

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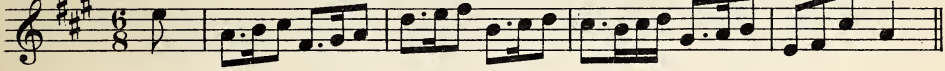

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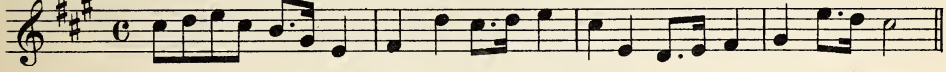

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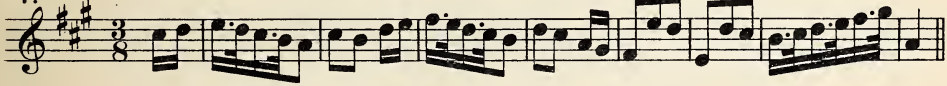

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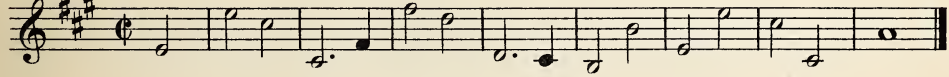

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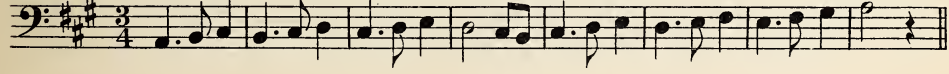
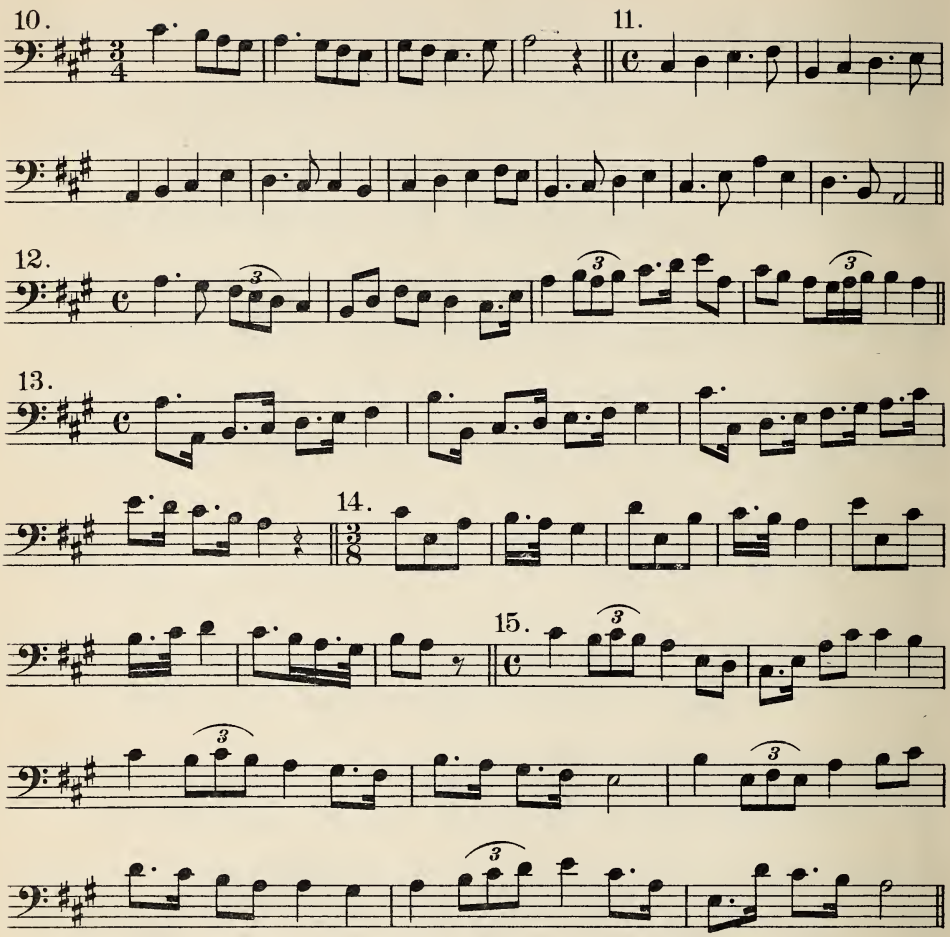
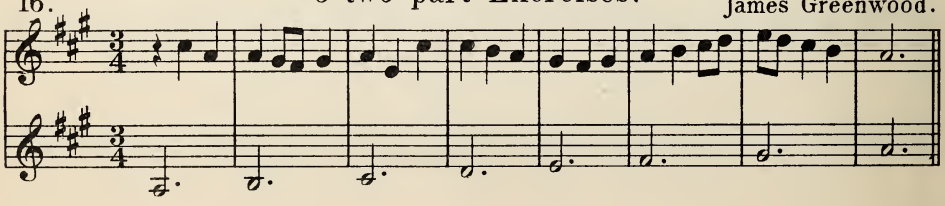




6 two-part Exercises.

James Greenwood.



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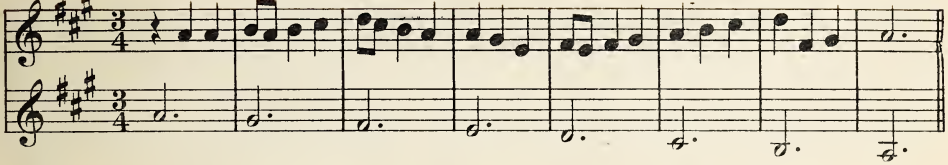

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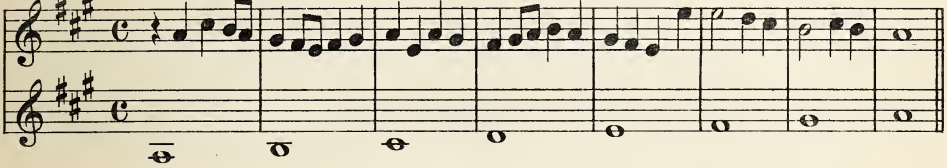

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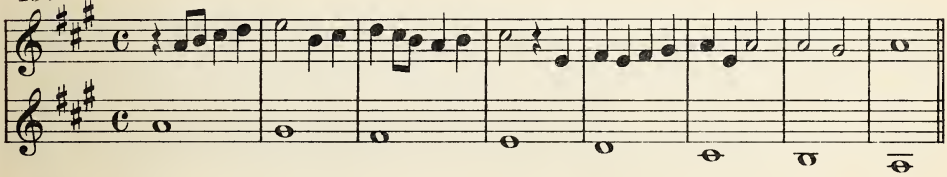

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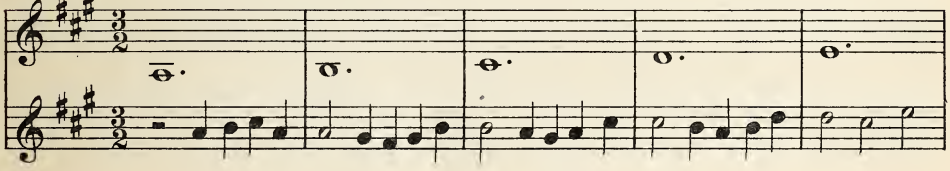

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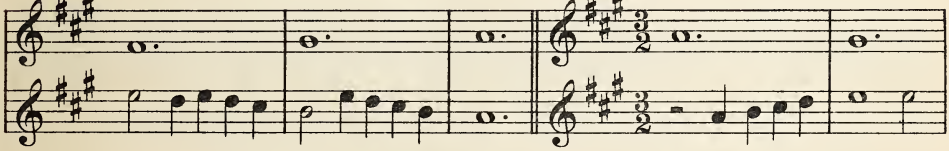

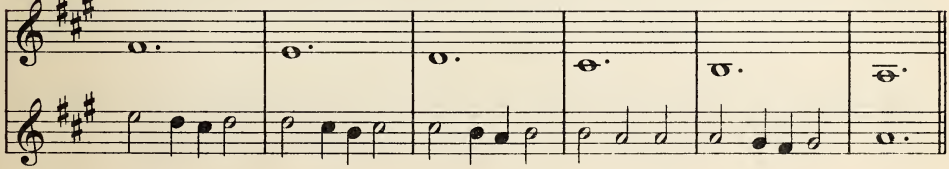

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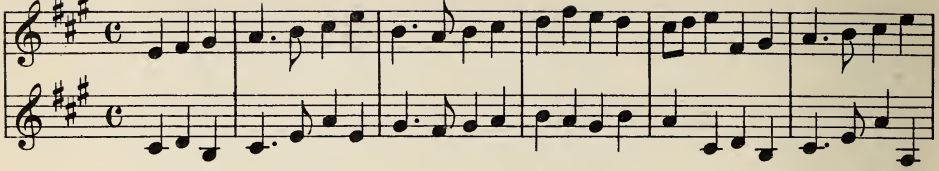

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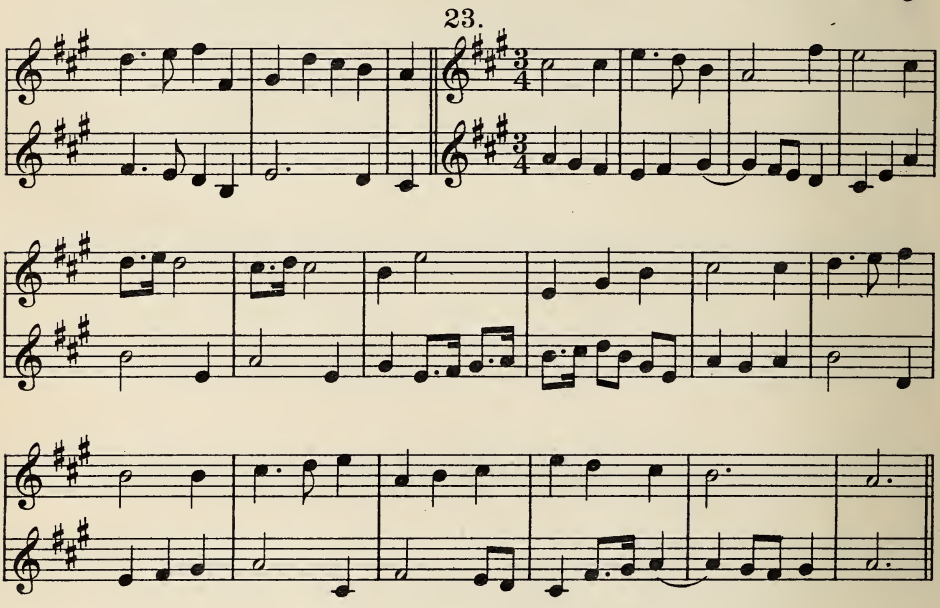
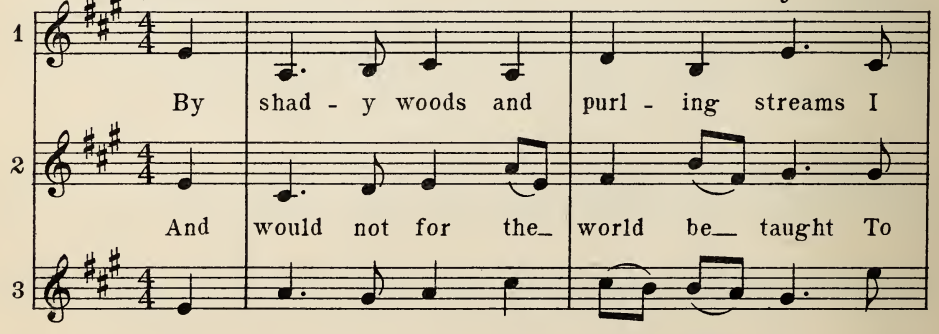
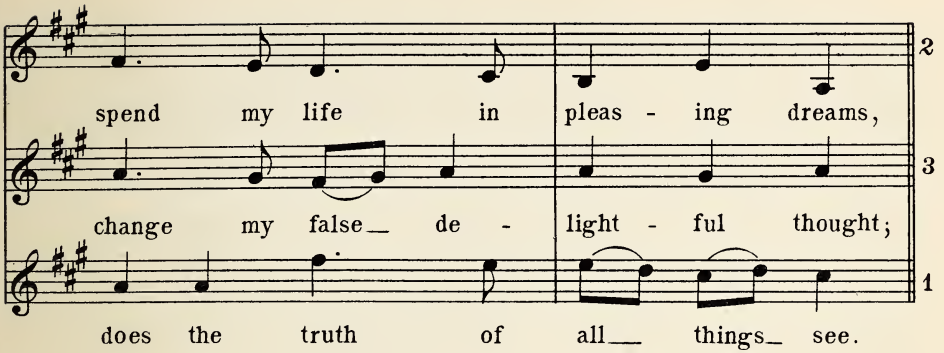


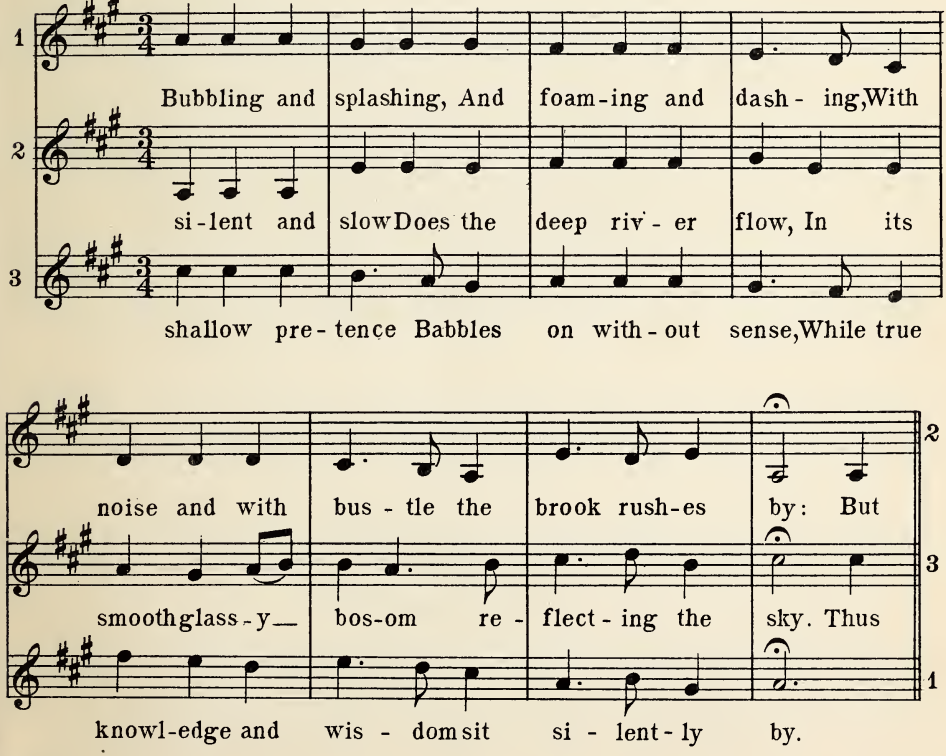
24. Round. J. S. Smith.





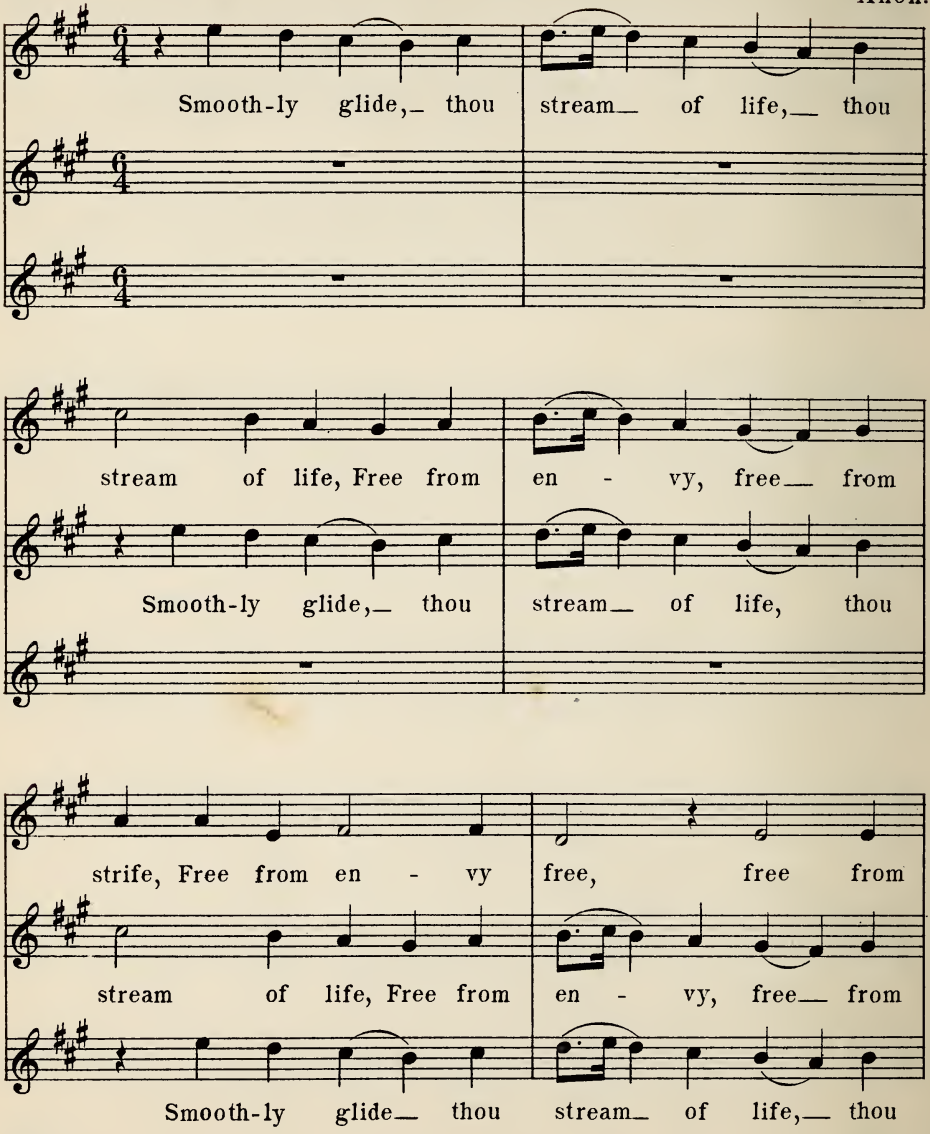
25. **Round.**

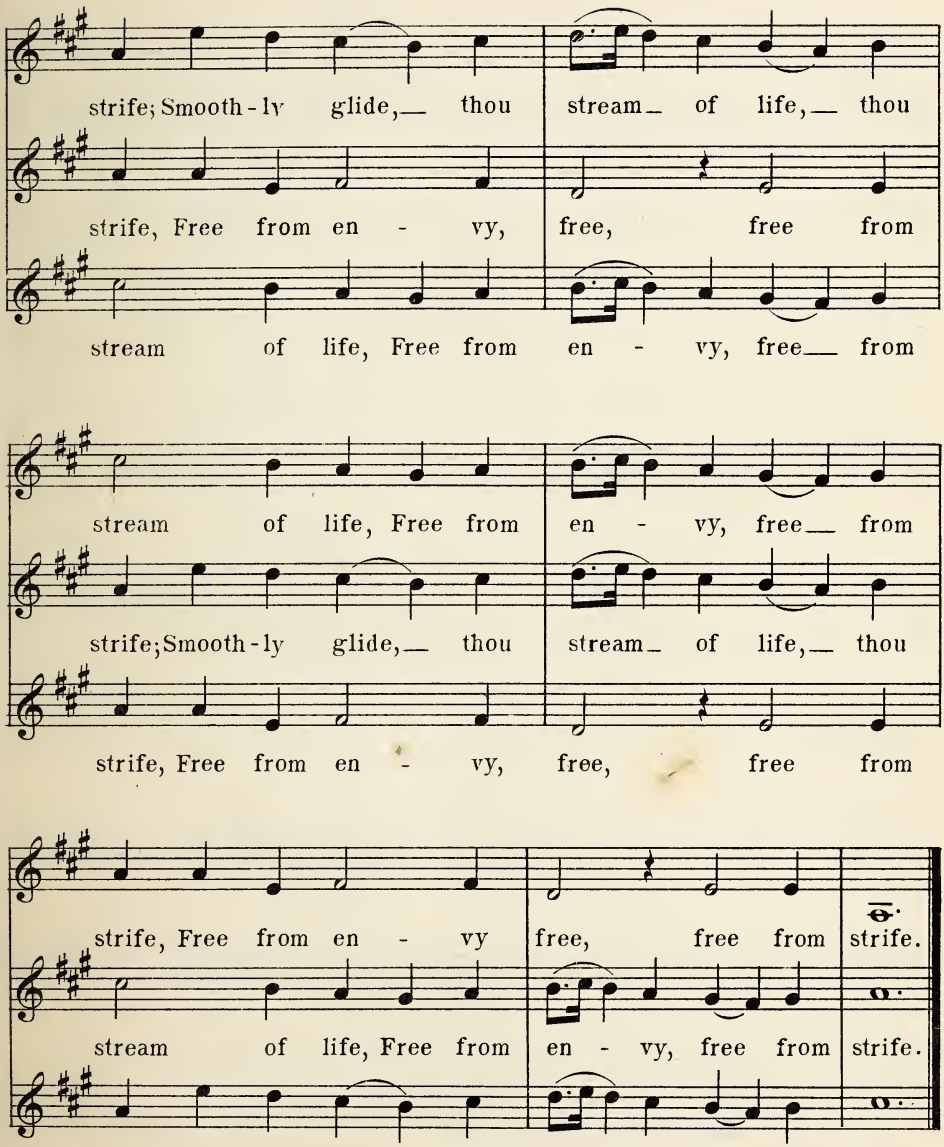
H. Purcell.



26. Canon.

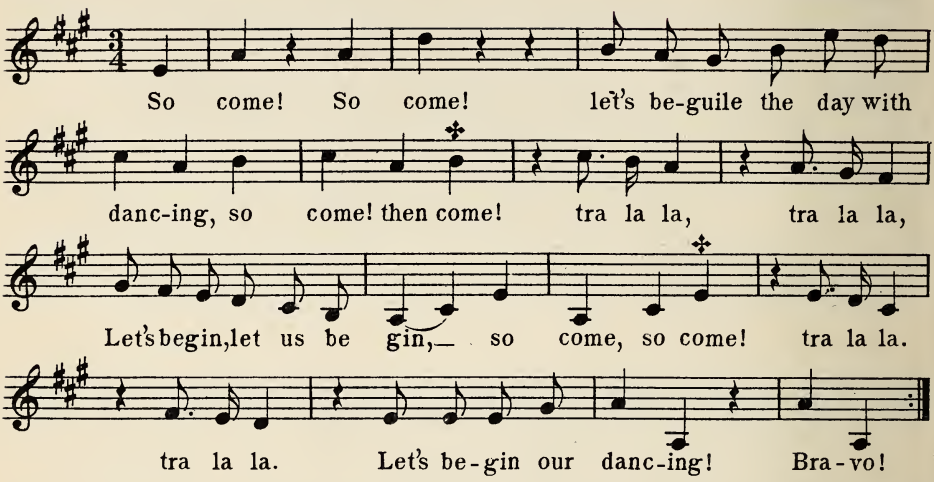
Anon.




strife; Smooth - ly glide, thou stream of life, thou
strife, Free from en - vy, free, free from
stream of life, Free from en - vy, free from
stream of life, Free from en - vy, free from
strife; Smooth - ly glide, thou stream of life, thou
strife, Free from en - vy, free, free from
strife, Free from en - vy free, free from strife.
stream of life, Free from en - vy, free from strife.
strife; Smooth - ly glide, thou stream, thou stream of life.

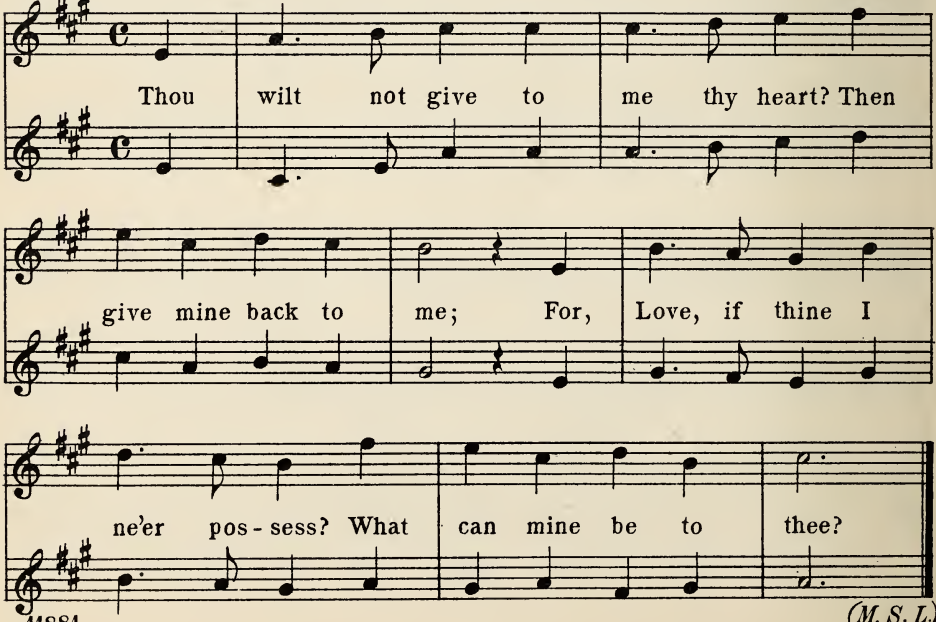
27. Canon.

L. Cherubini.



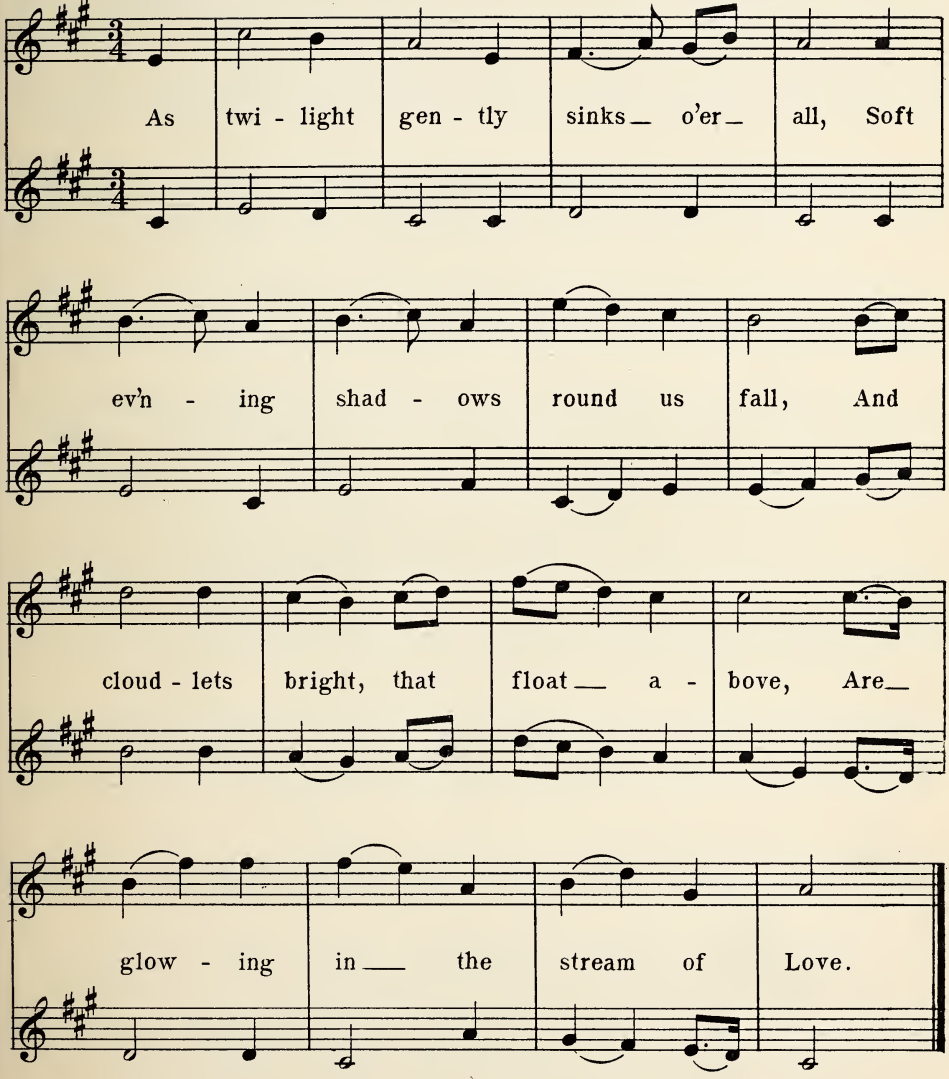
28.

Reichardt. (1798)



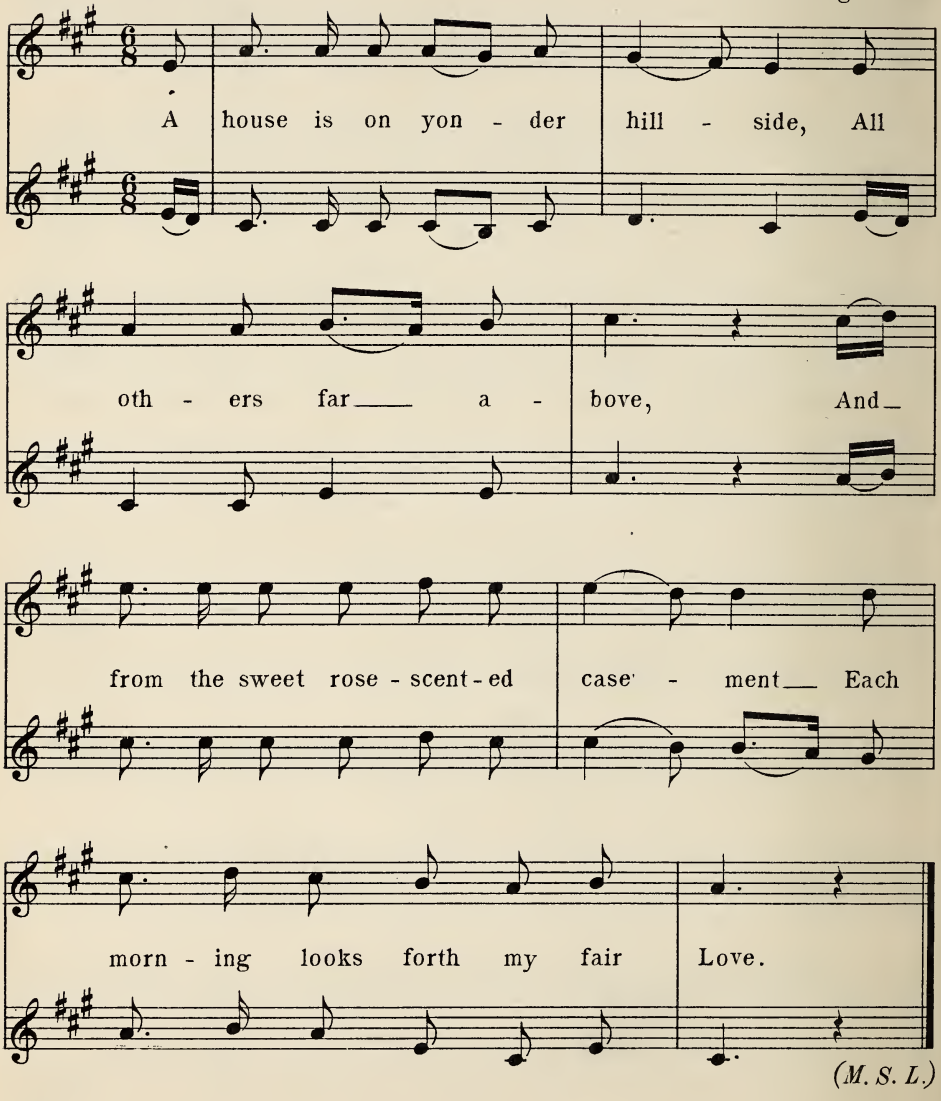
(M. S. L.)

28. Lento. Carl Spazier. (1790)



(M. S. L.)

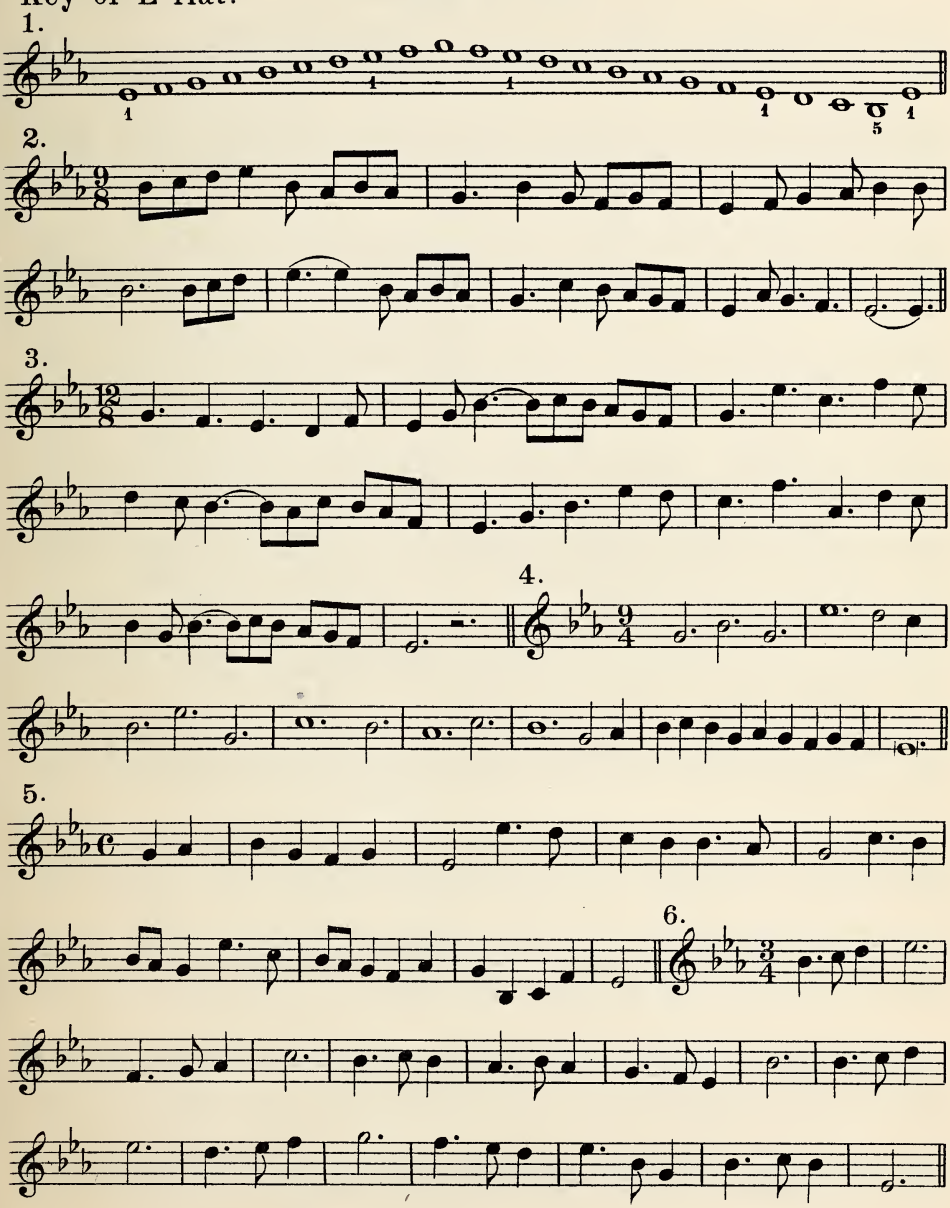
29. Andante. Folk-song. (1803)



(M. S. L.)

Chapter IX.

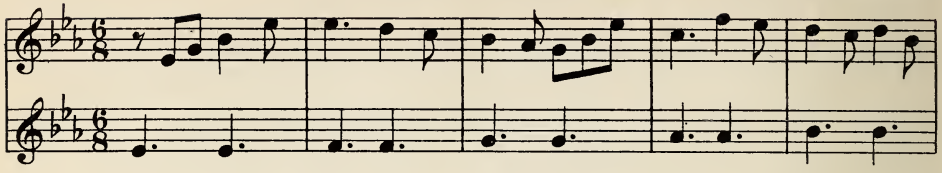
Key of E flat.



4 Two-part Exercises.

James Greenwood.

7.



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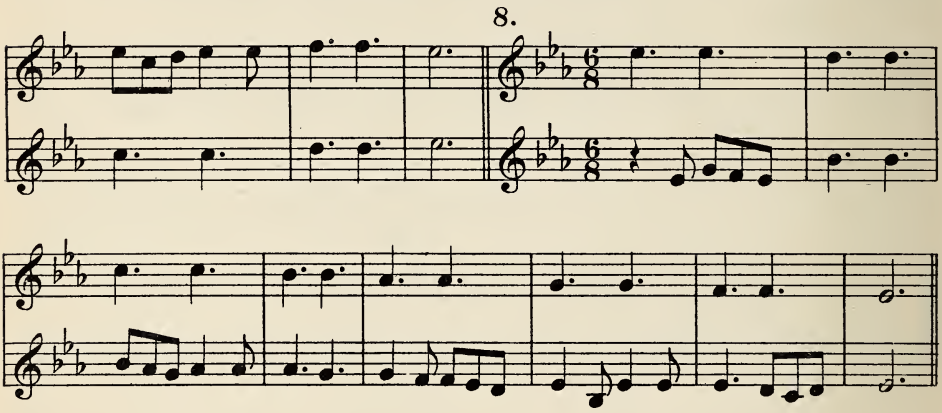

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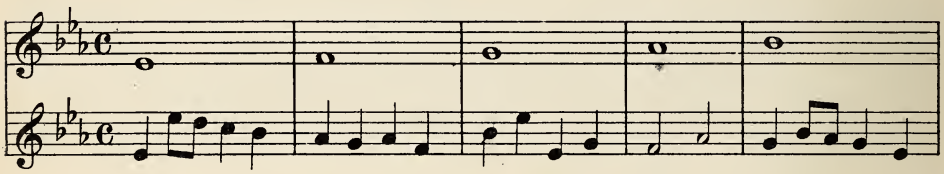

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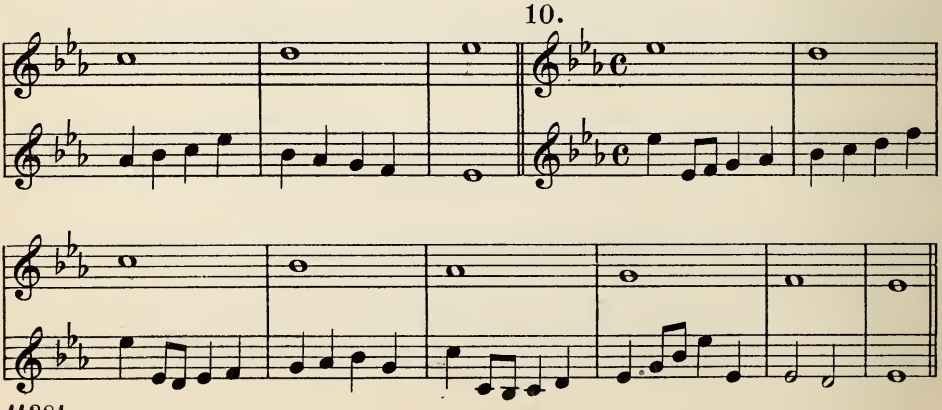

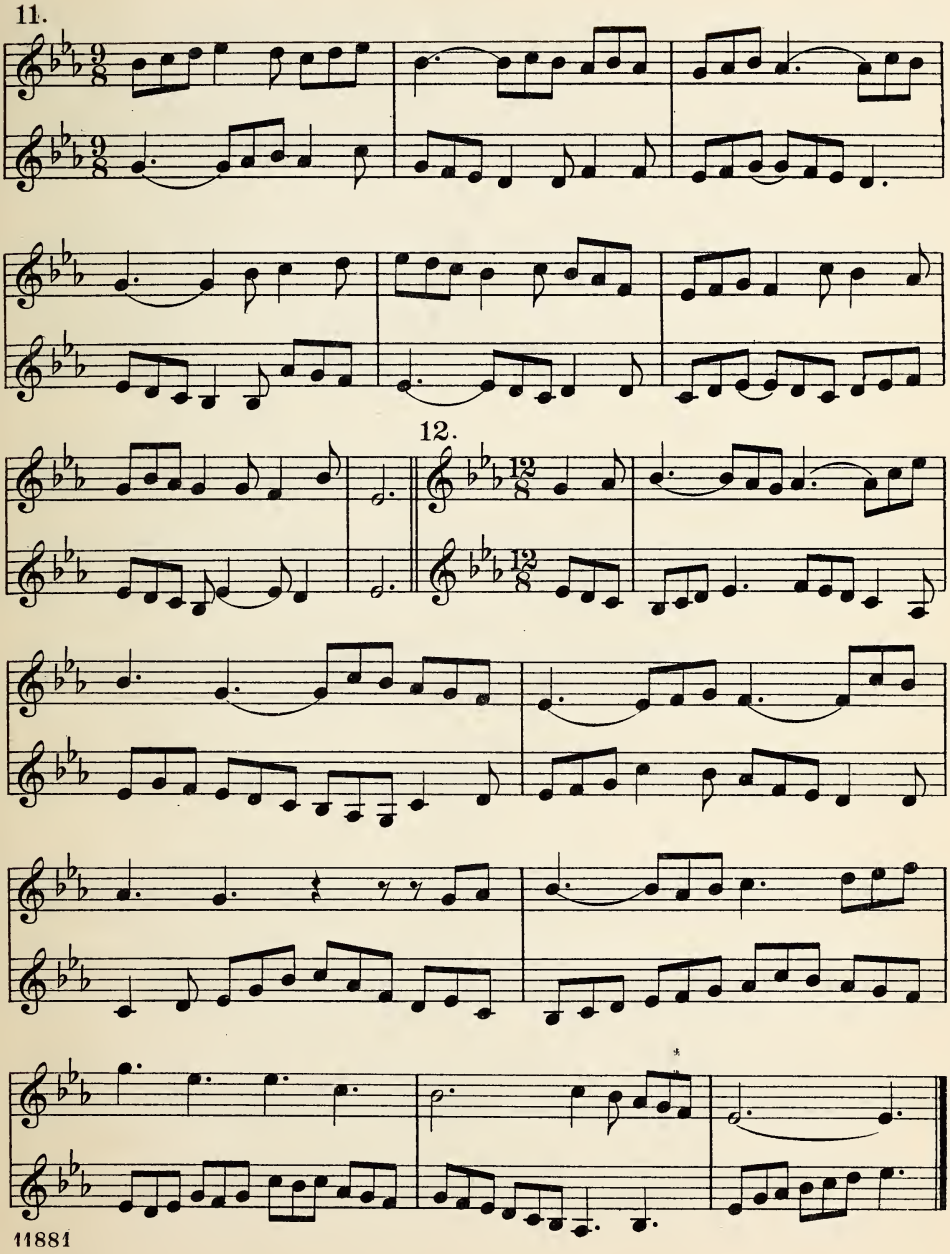
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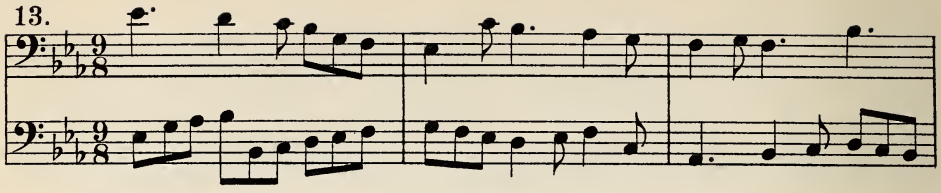
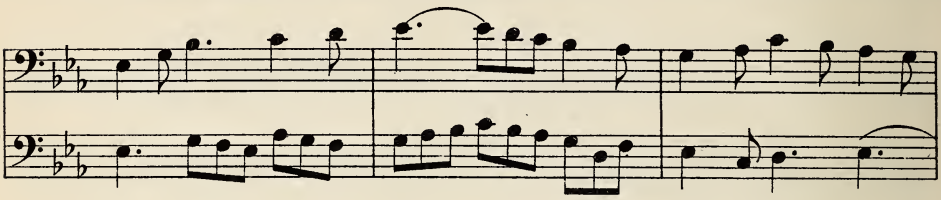
12.

13.





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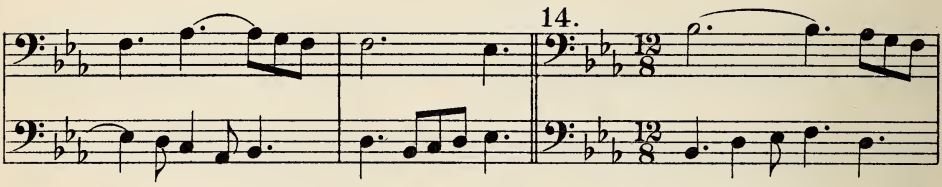
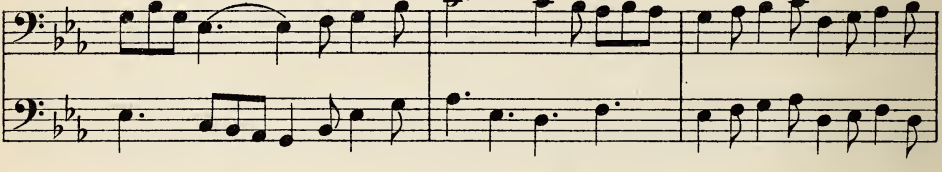
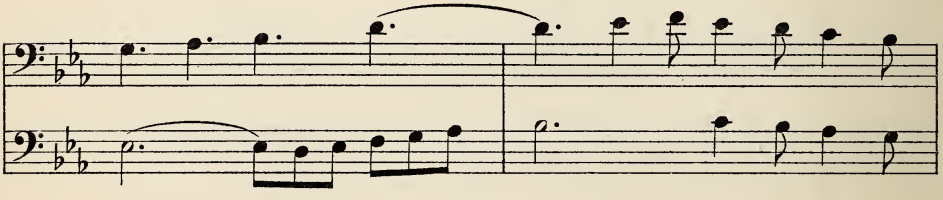
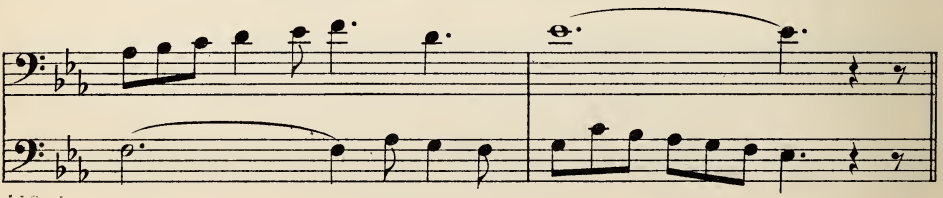


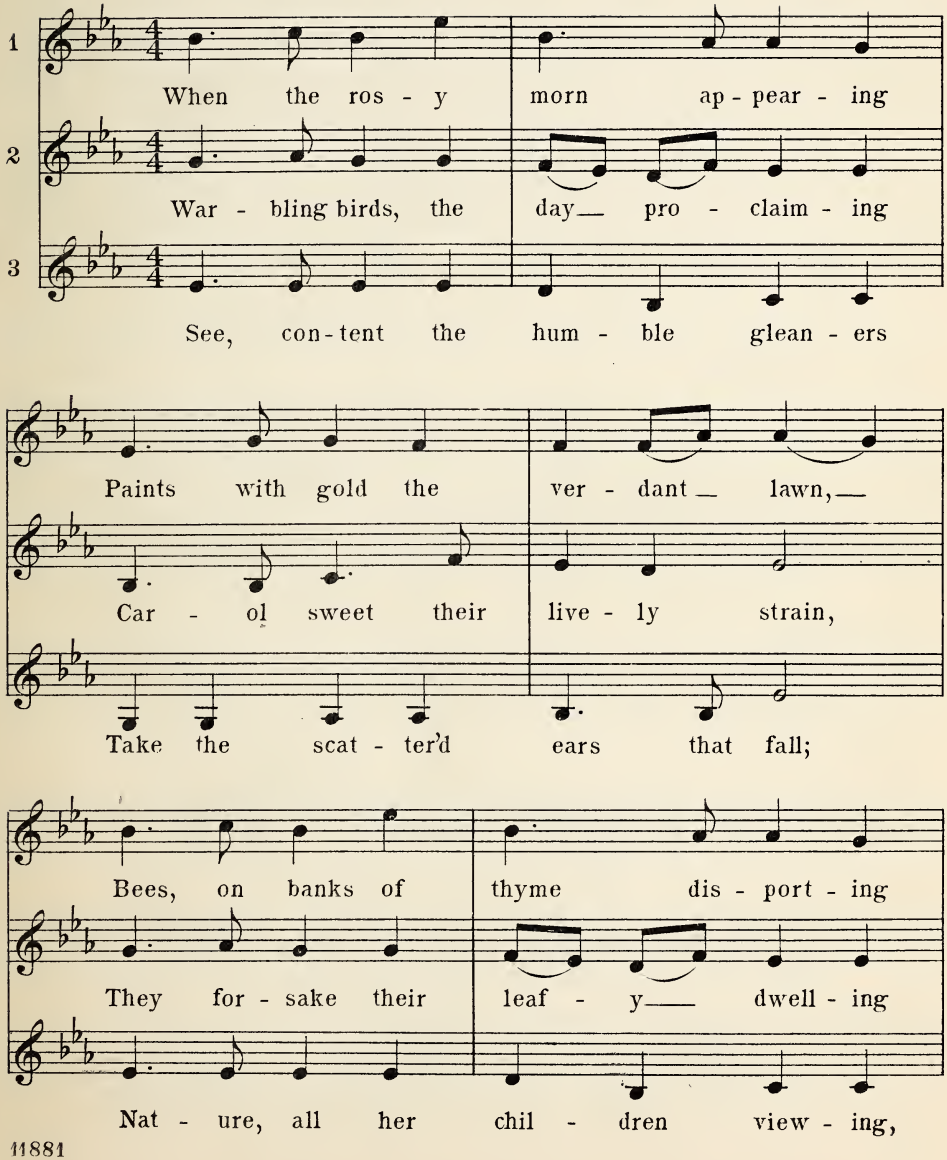


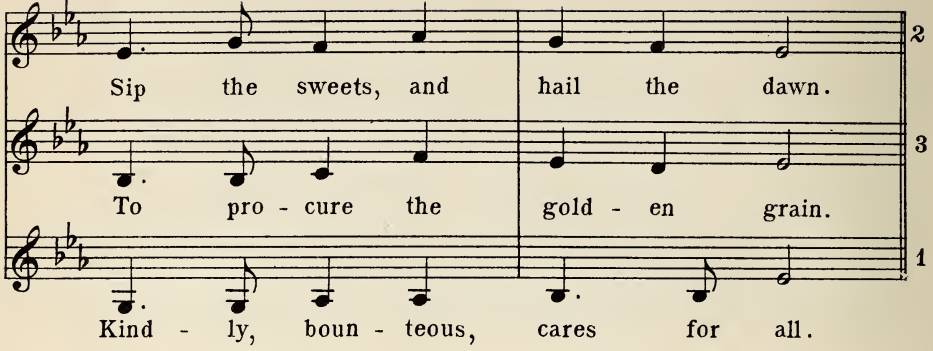




Rounds.

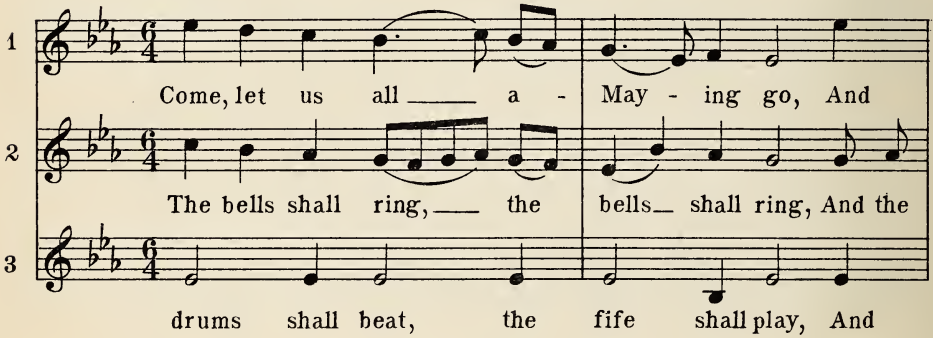
15. Anon.

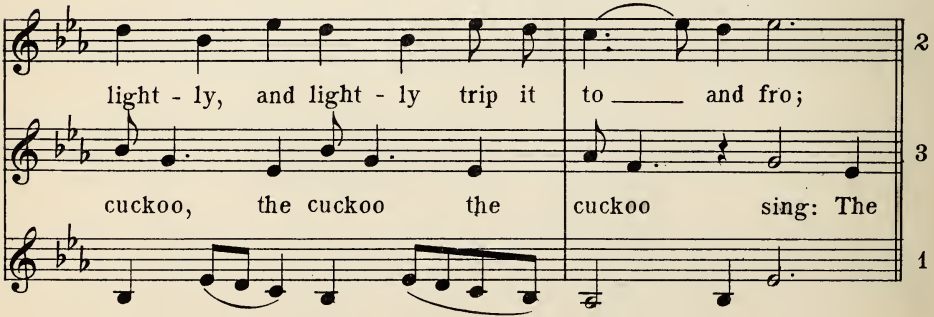




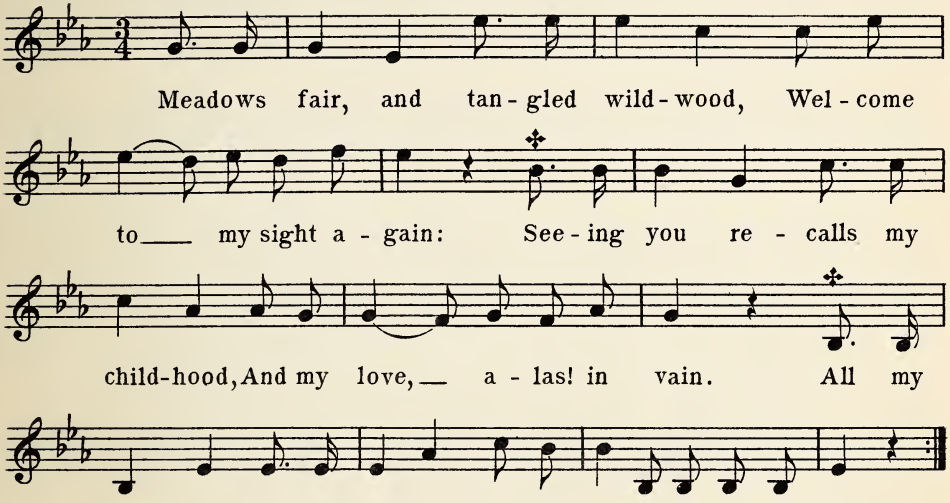
16. Round.

Hilton.

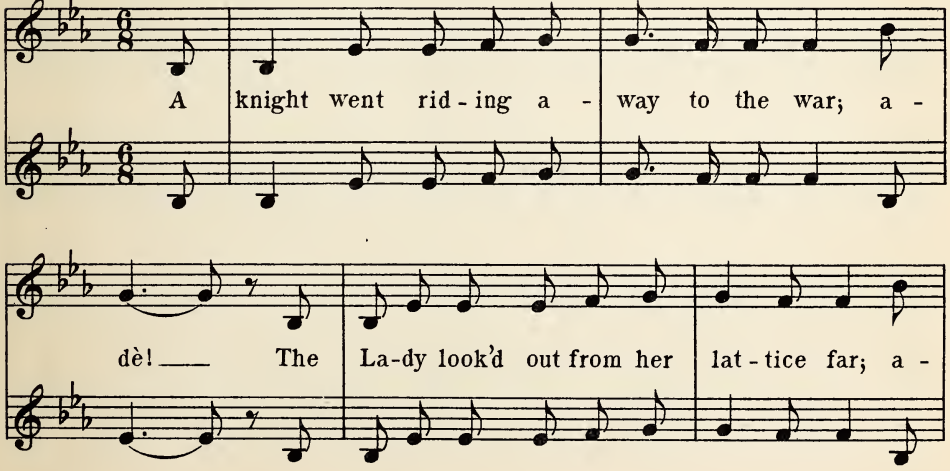


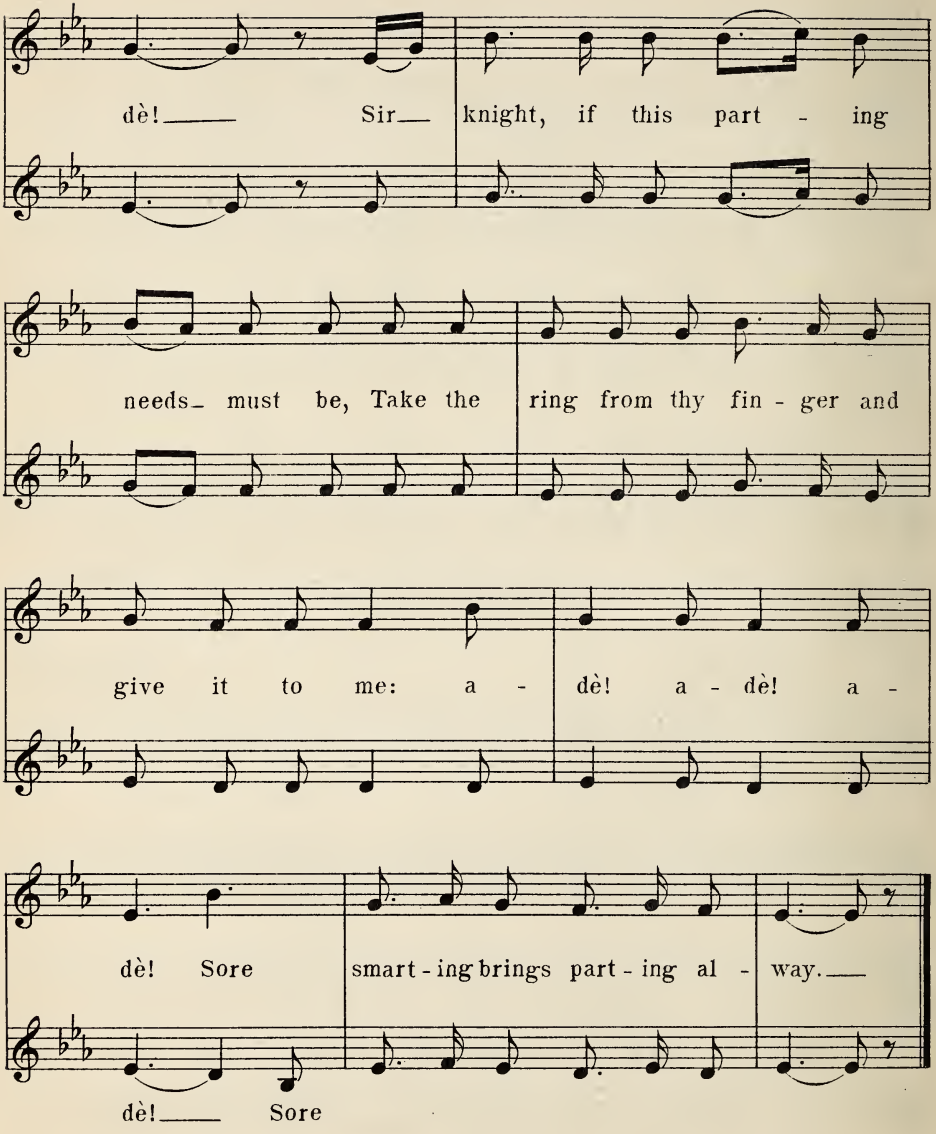


17. Canon. L. Cherubini.

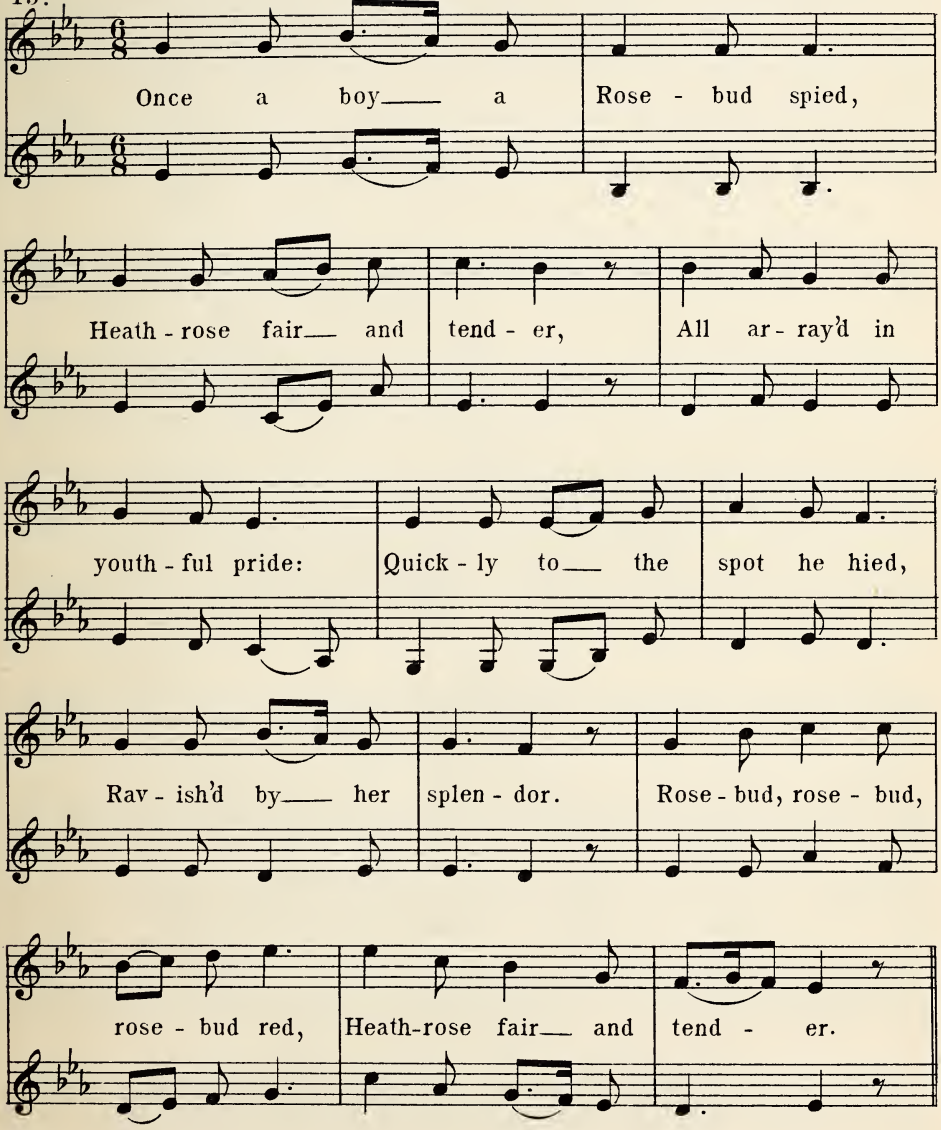


18. Allegretto. Folk-song.

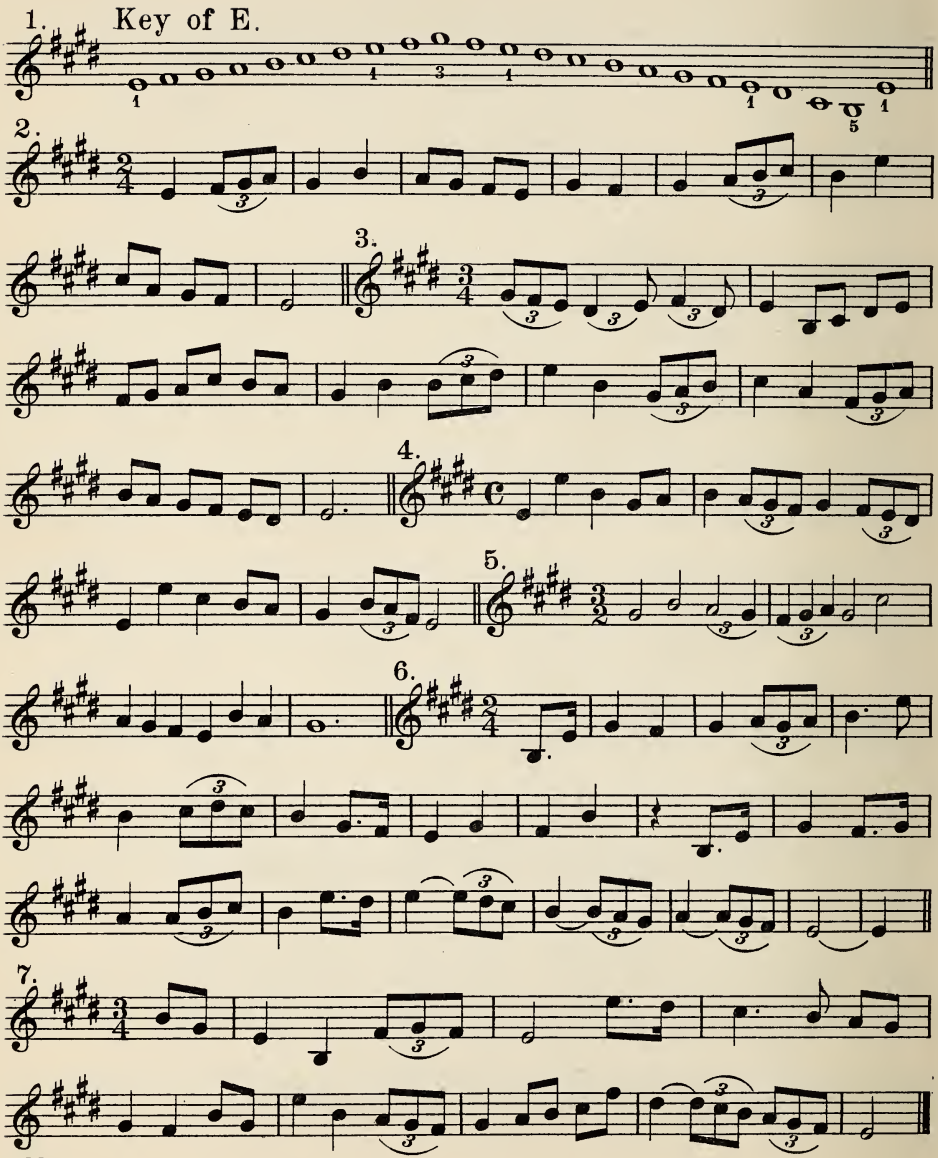



dè! Sir knight, if this part - ing
needs must be, Take the ring from thy fin - ger and
give it to me: a - dè! a - dè! a -
dè! Sore smart - ing brings part - ing al - way.
dè! Sore

19. Andantino. Werner. (1827)



Chapter X.



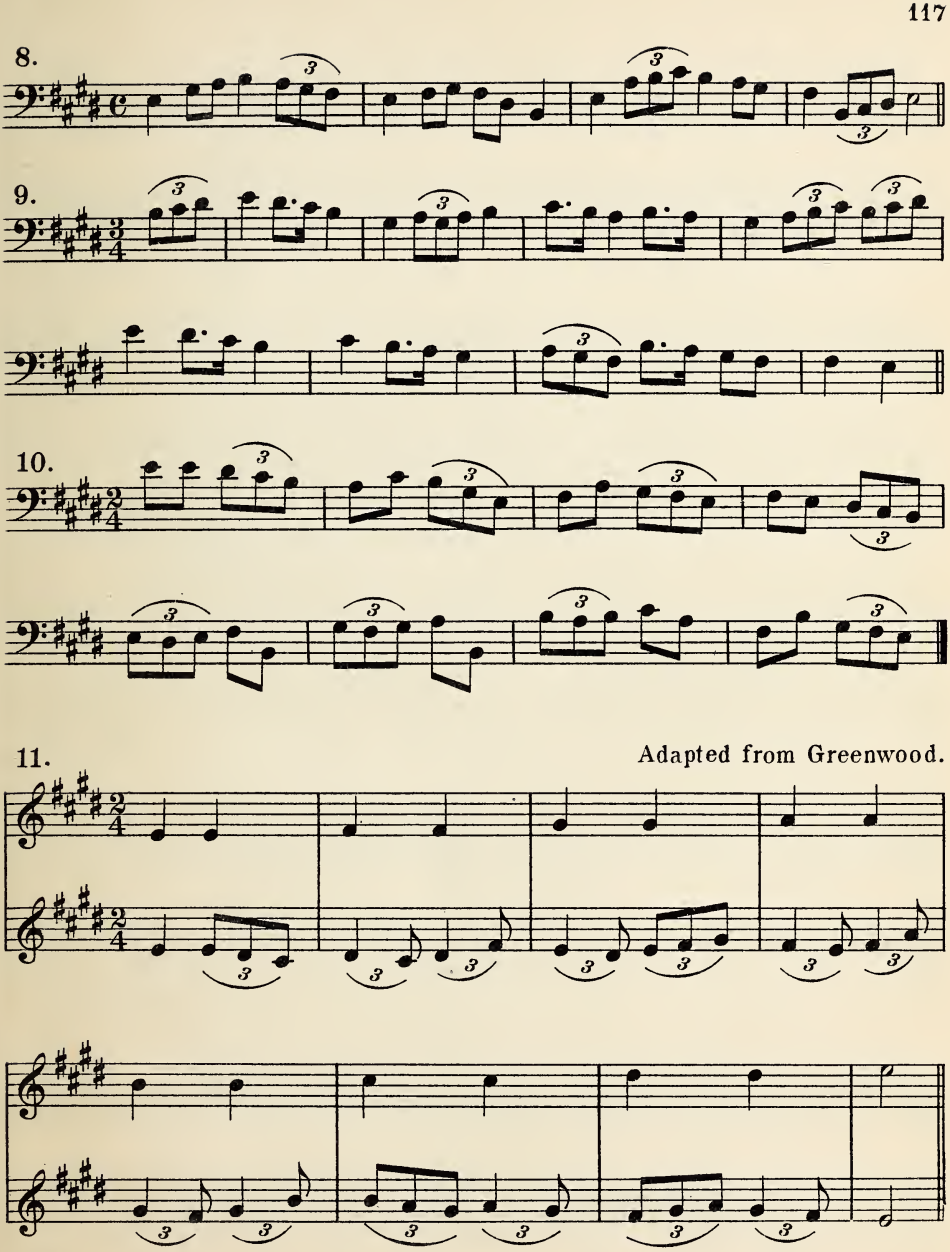
8.

9.

10.

11.

Adapted from Greenwood.



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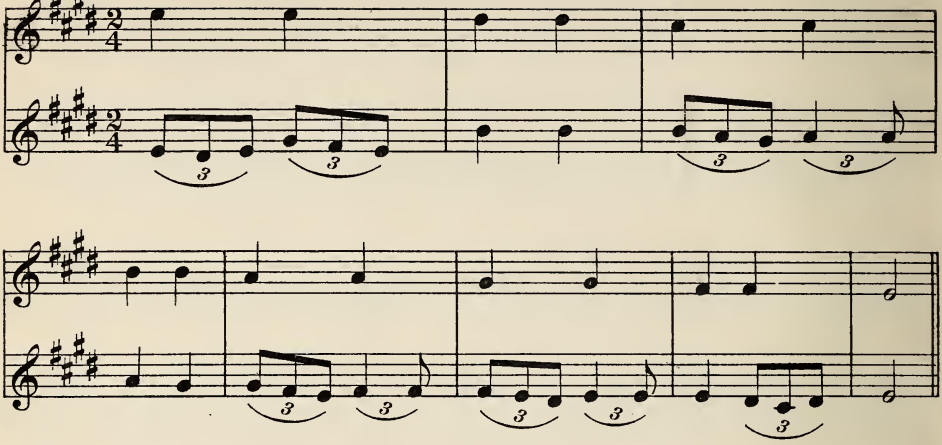

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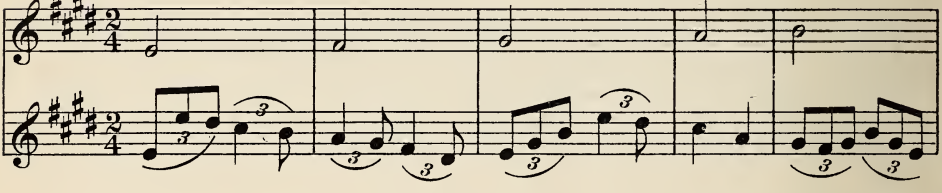

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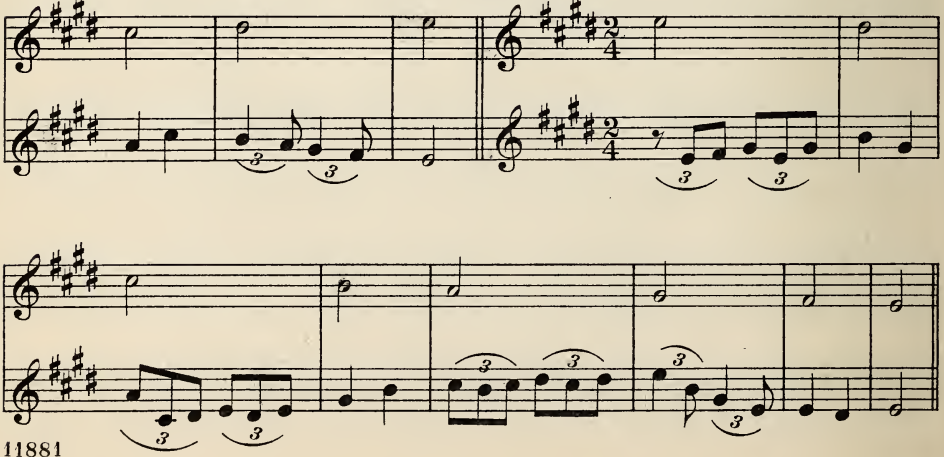
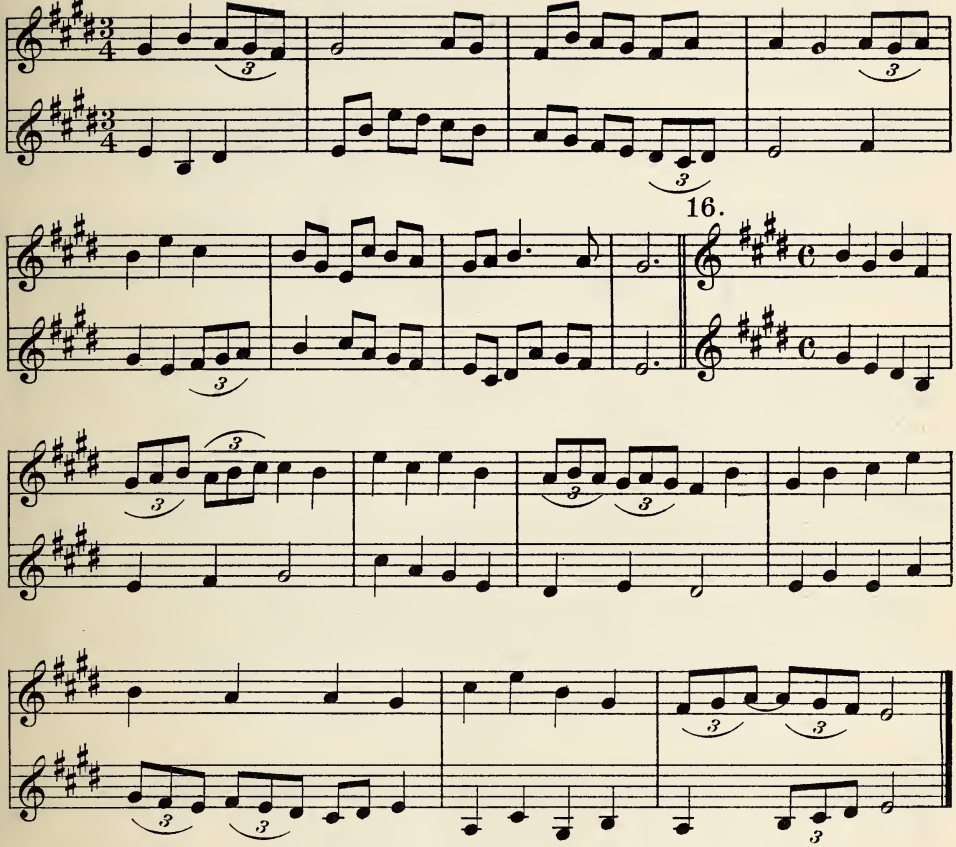


15.

16.



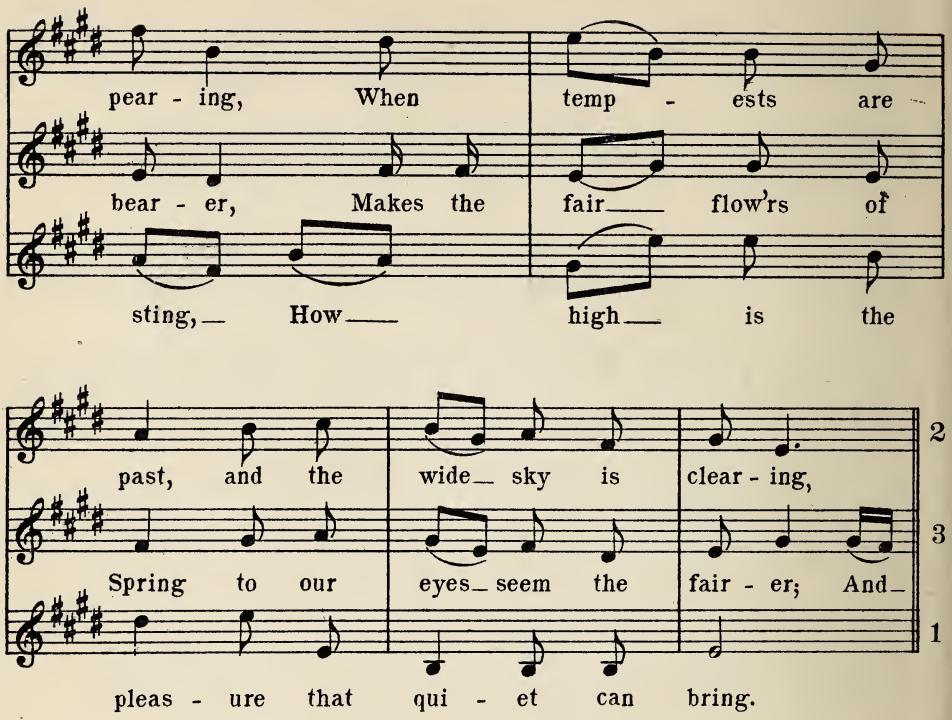
17. Round

Hayes.

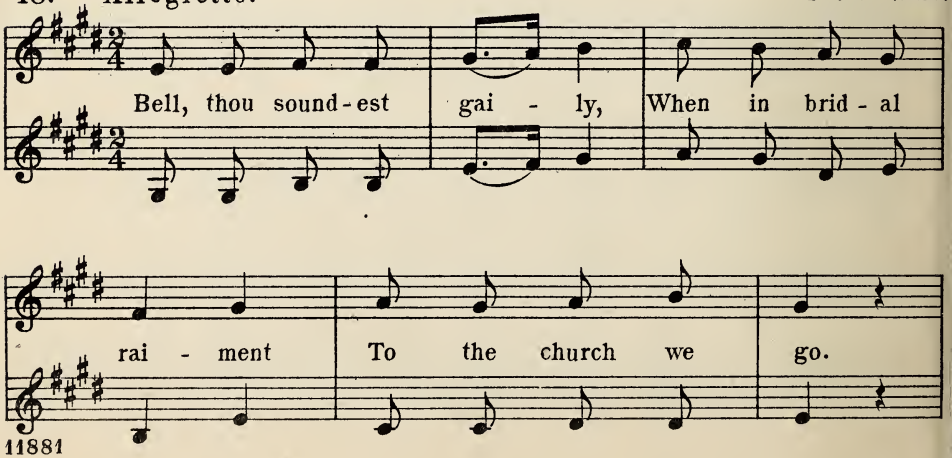
1. Bright - er the sun_ seems his rays_ re - ap -

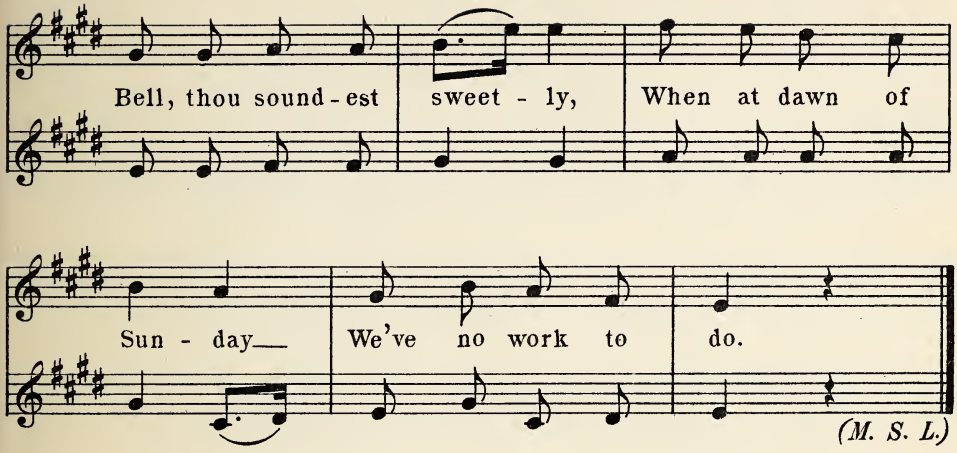
2. Win - ter of snow and fierce storms the rough

3. Thus to the heart that has felt_ troub-le's



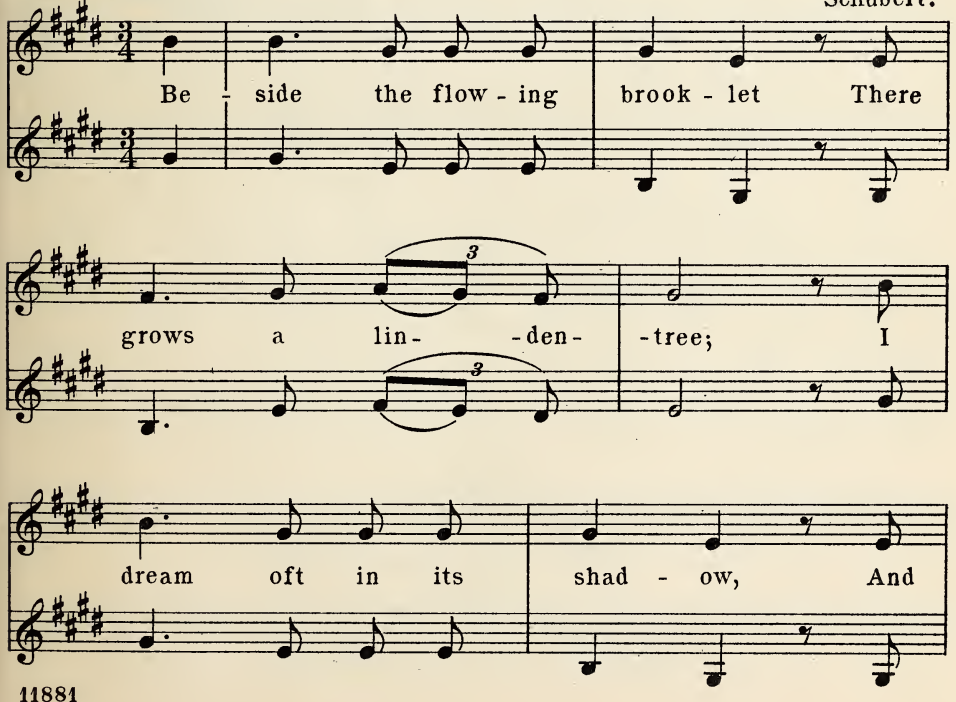
18. Allegretto. Fesca. (1822.)

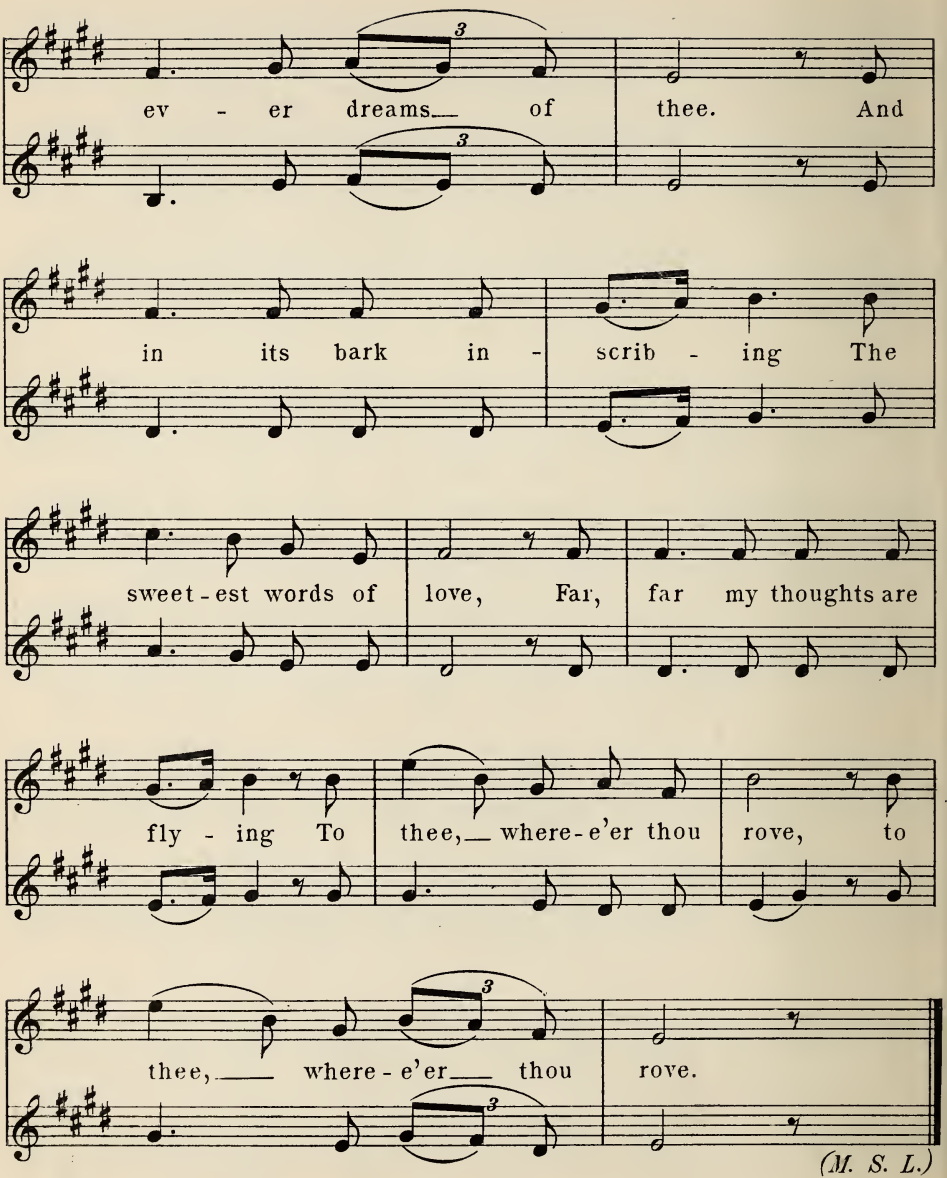




(M. S. L.)

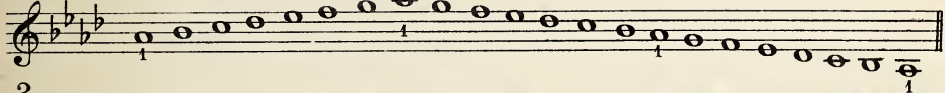
19. Andantino. Schubert.




ev - er dreams of thee. And
in its bark in - scrib - ing The
sweet - est words of love, Far, far my thoughts are
fly - ing To thee, where - e'er thou rove, to
thee, where - e'er thou rove.
(M. S. L.)

Chapter XI.

1. Key of A flat.



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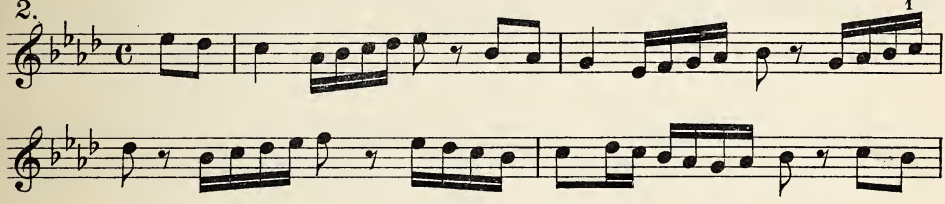

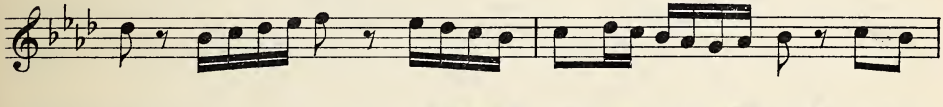

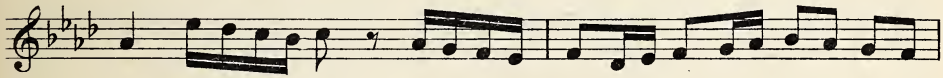

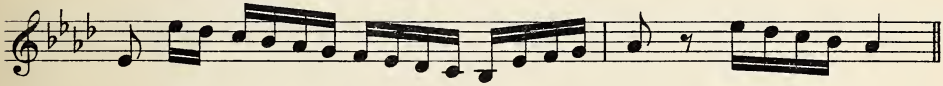

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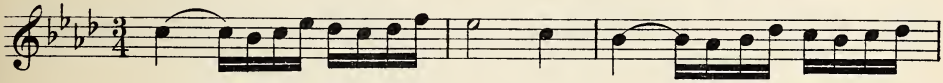

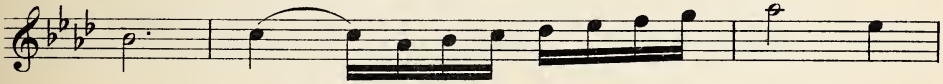

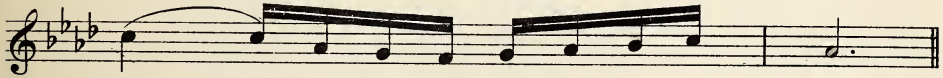

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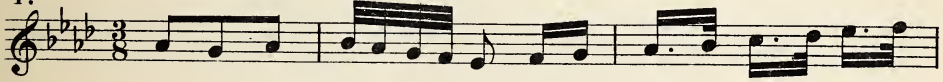

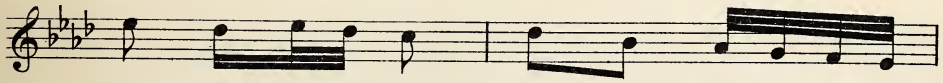

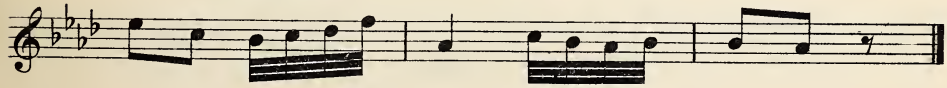

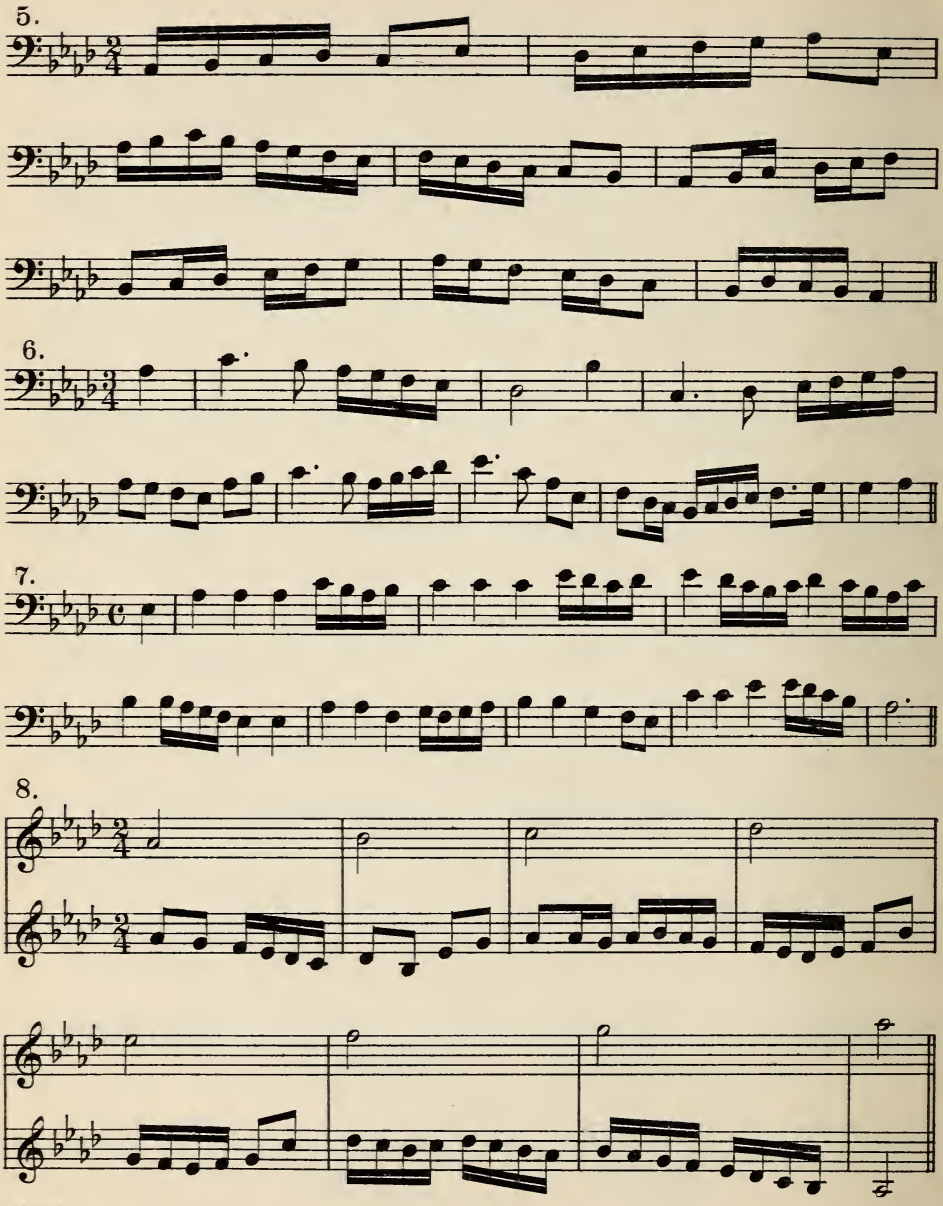
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7.
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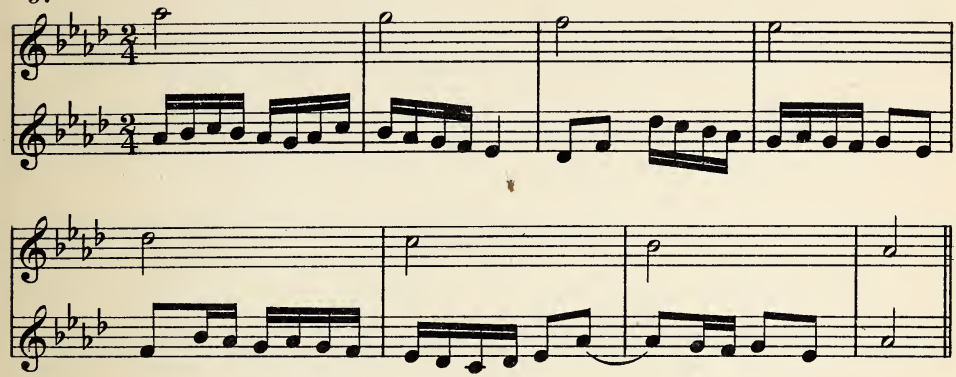
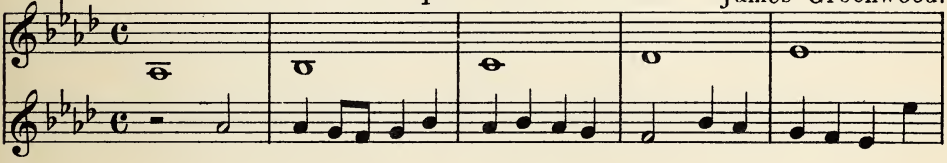
9.



10. 6 Two-part Exercises. James Greenwood.



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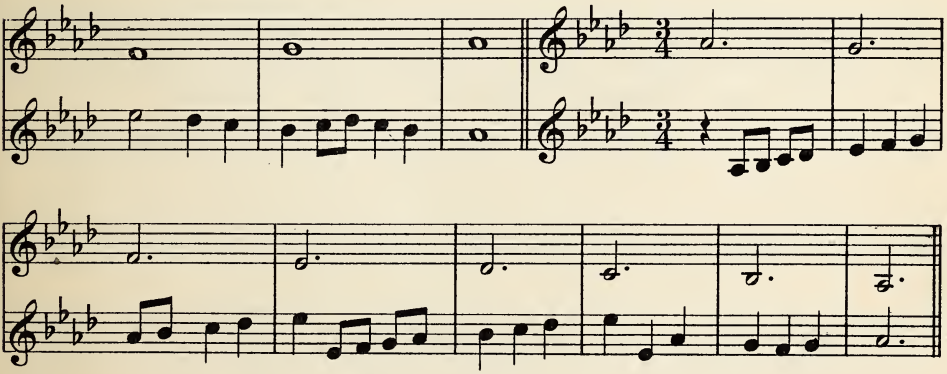

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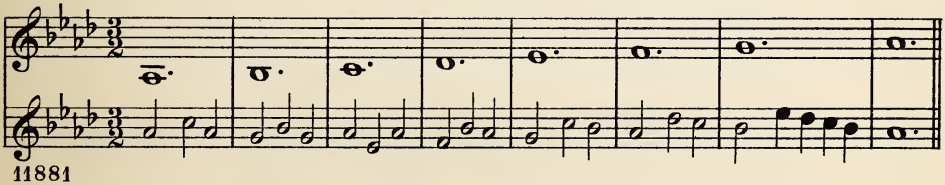

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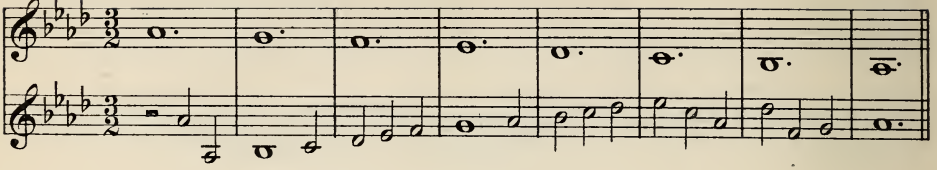

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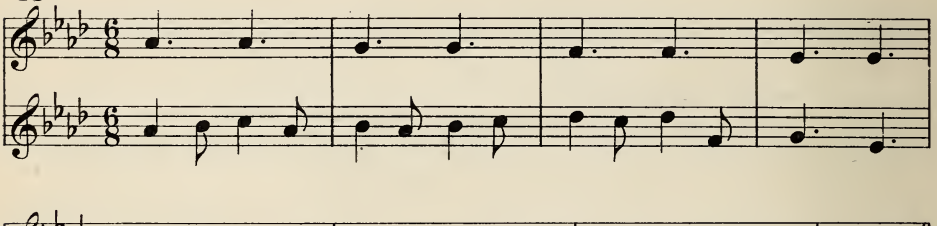

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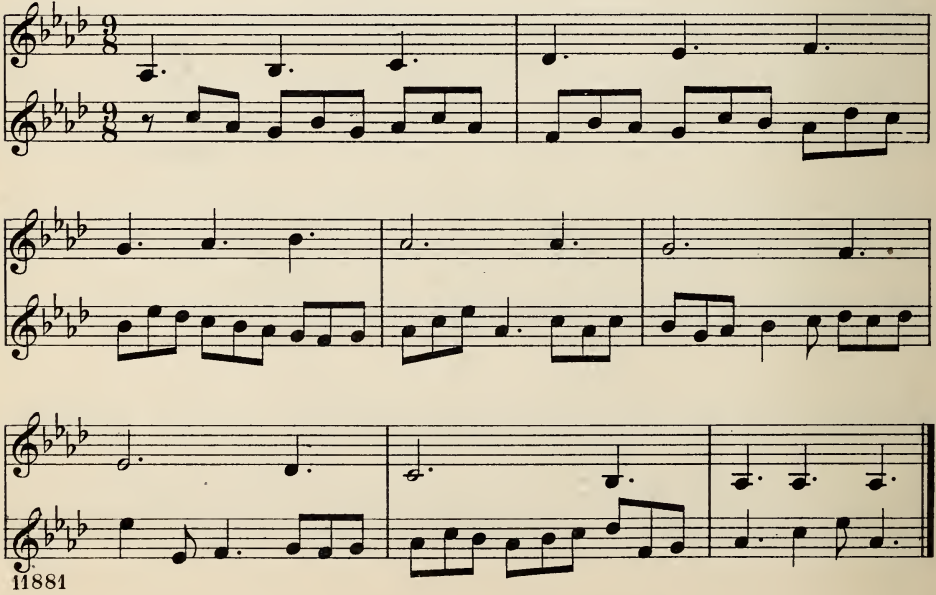
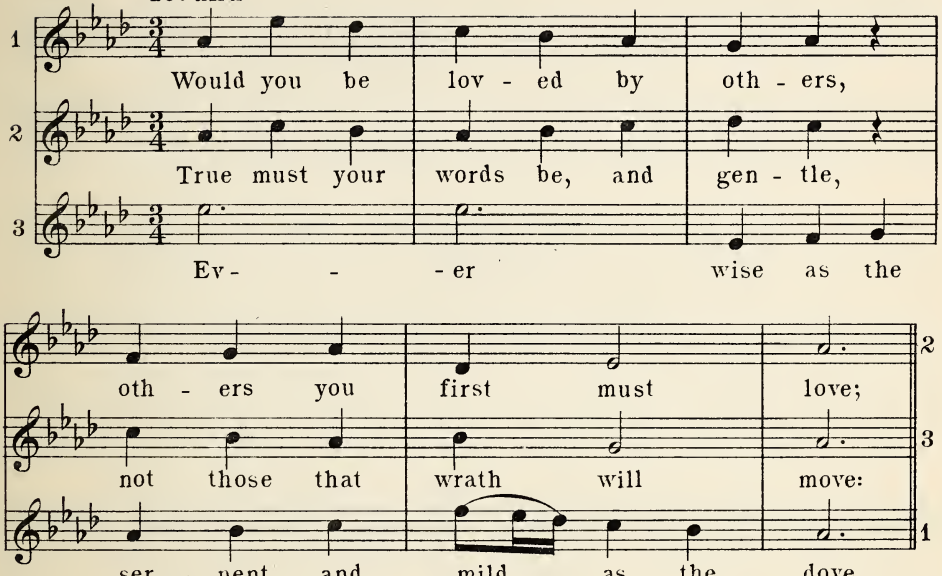
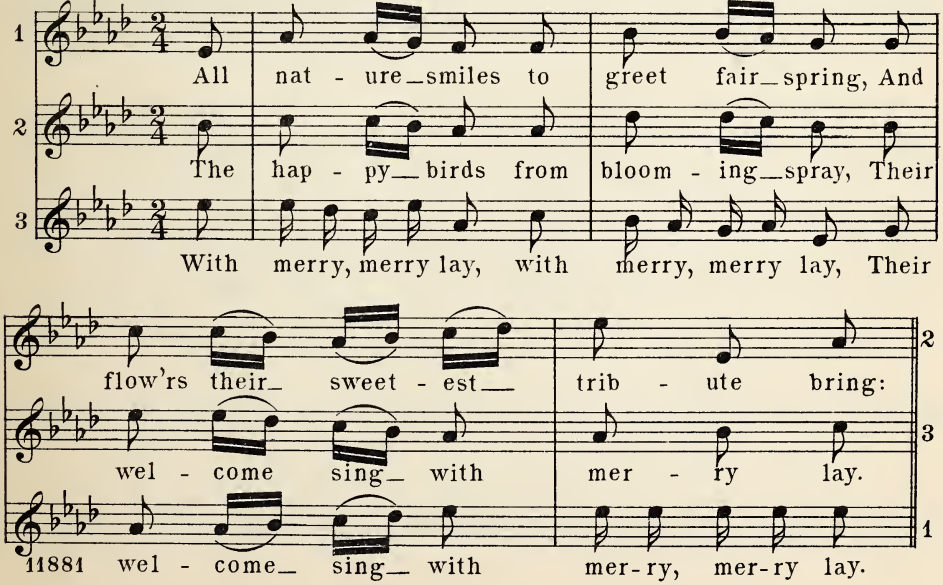


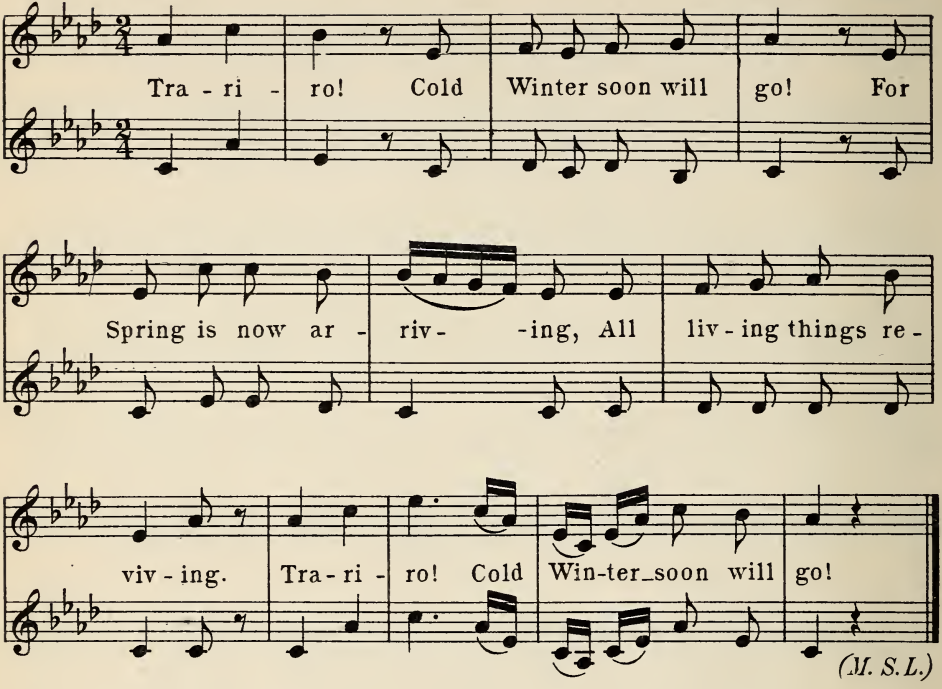
16. Round. Anon.



17. Round. Arnold.

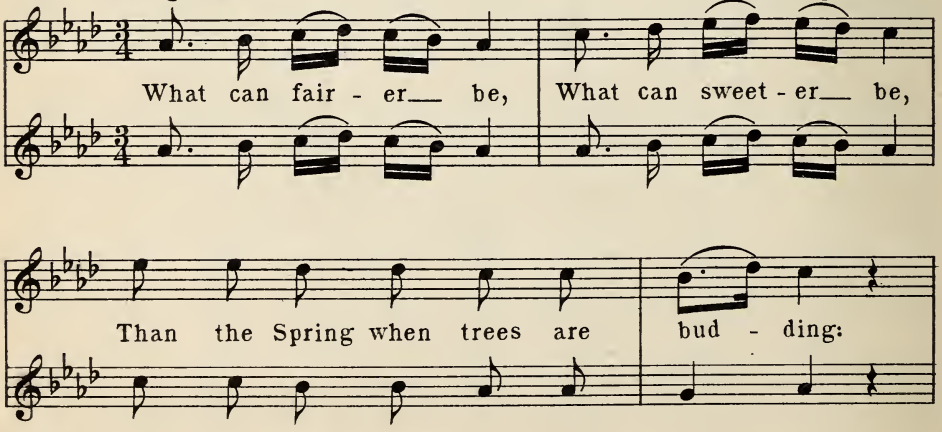


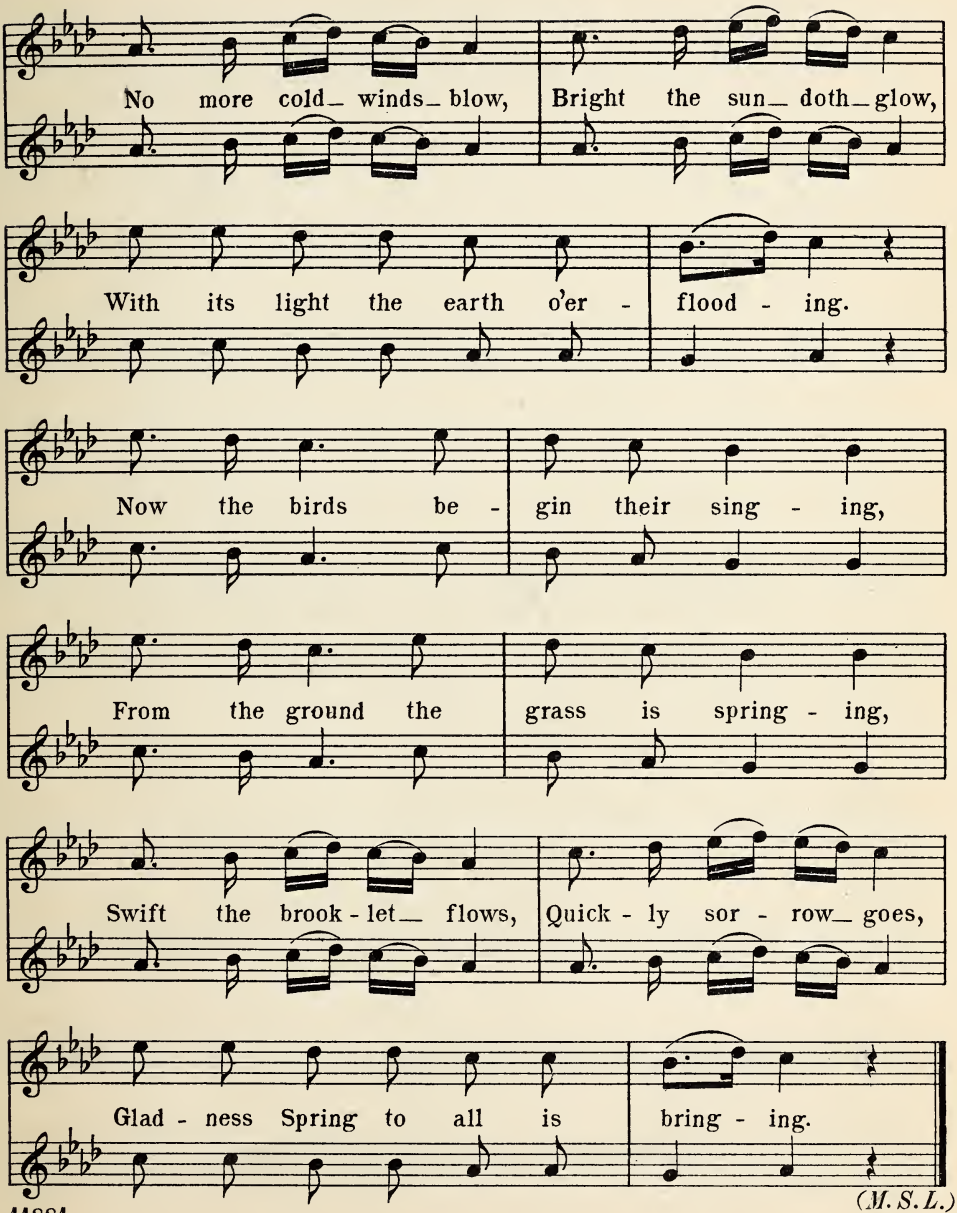
18. Vivace. C. M. von Weber.



(M. S. L.)

19. Allegretto. Folk - song. (1805.)




No more cold_ winds_ blow, Bright the sun_ doth_ glow,
With its light the earth o'er - flood - ing.
Now the birds be - gin their sing - ing,
From the ground the grass is spring - ing,
Swift the brook - let_ flows, Quick - ly sor - row_ goes,
Glad - ness Spring to all is bring - ing.

11881

(M. S. L.)

Key of B. Chapter XII.

Minor Scale.

1.

2. Harmonic form.

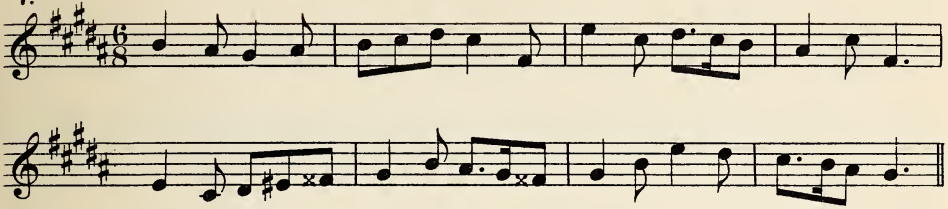
3. Melodic form.

4.

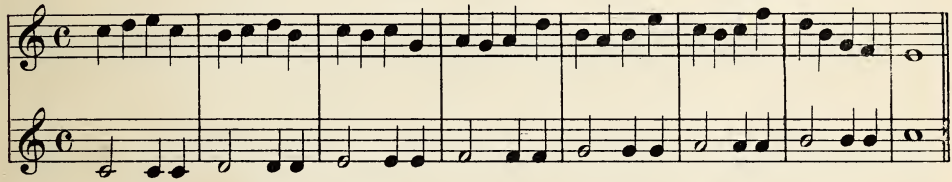
5.

6.

7.



8. 31 Two-part Exercises. James Greenwood.



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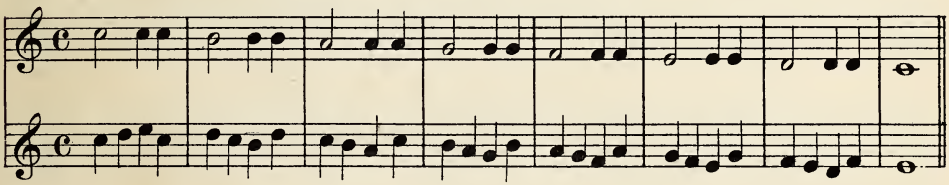

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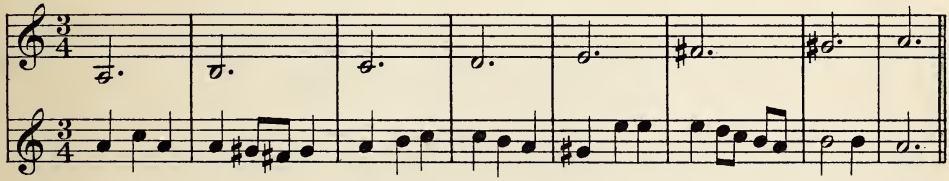

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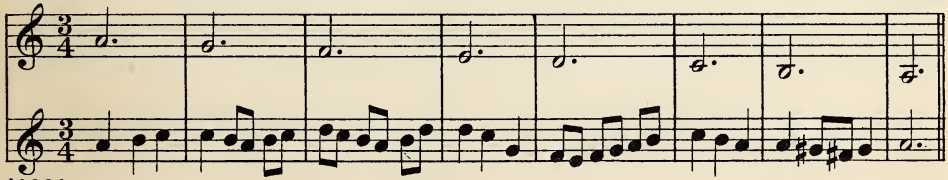

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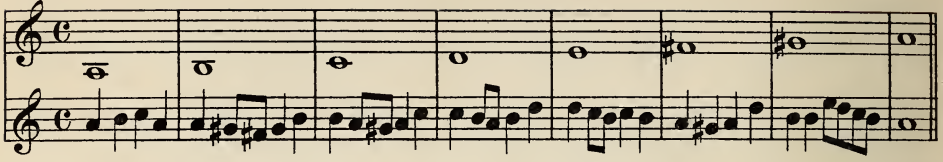

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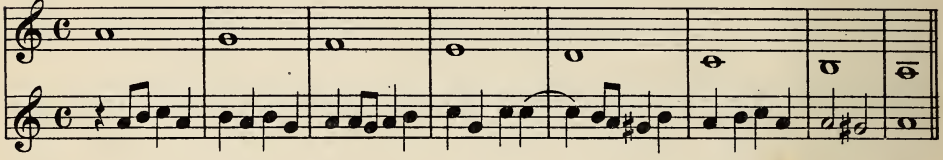

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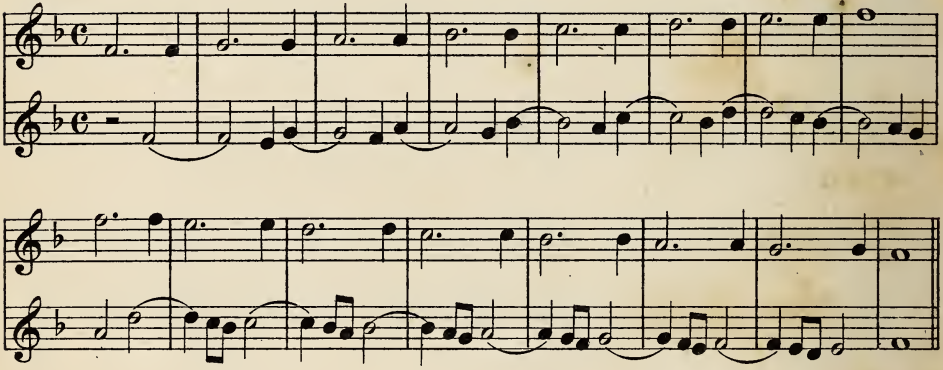

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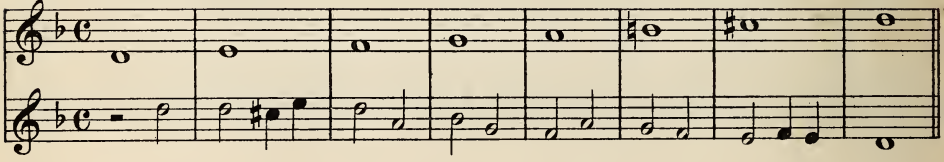

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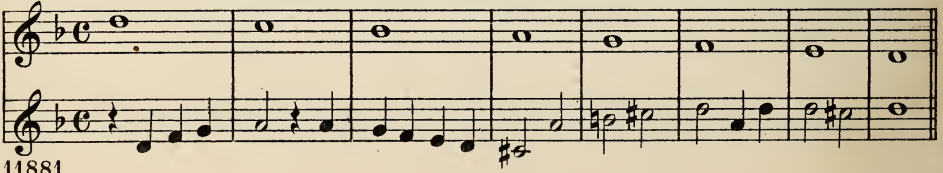

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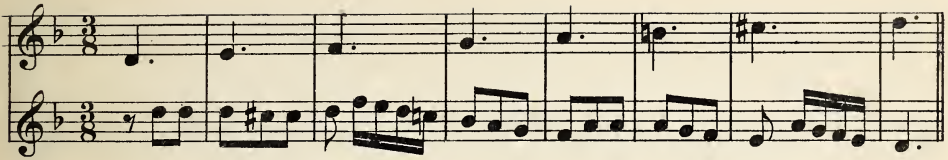

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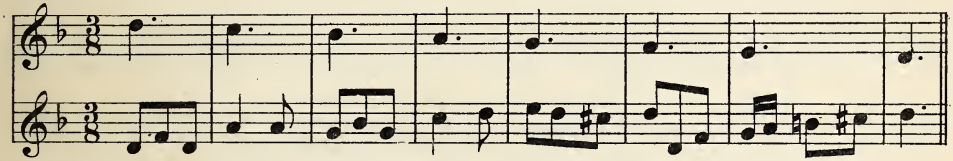

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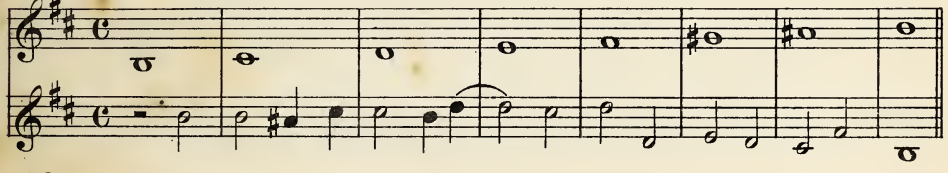

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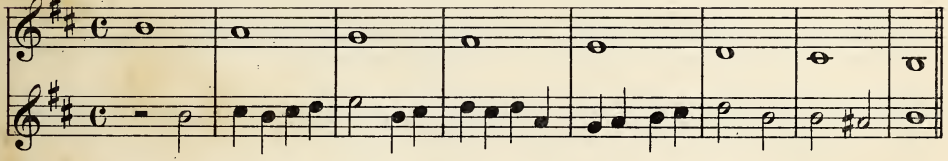

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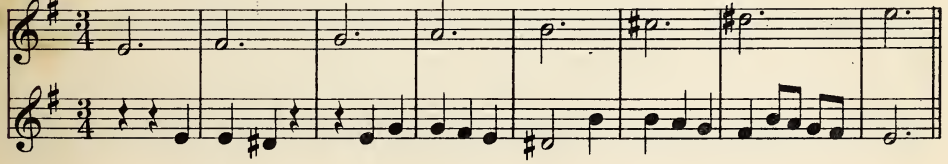

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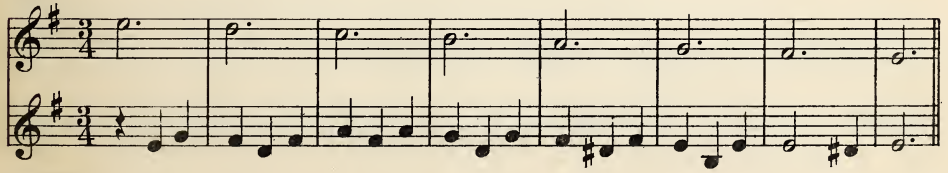

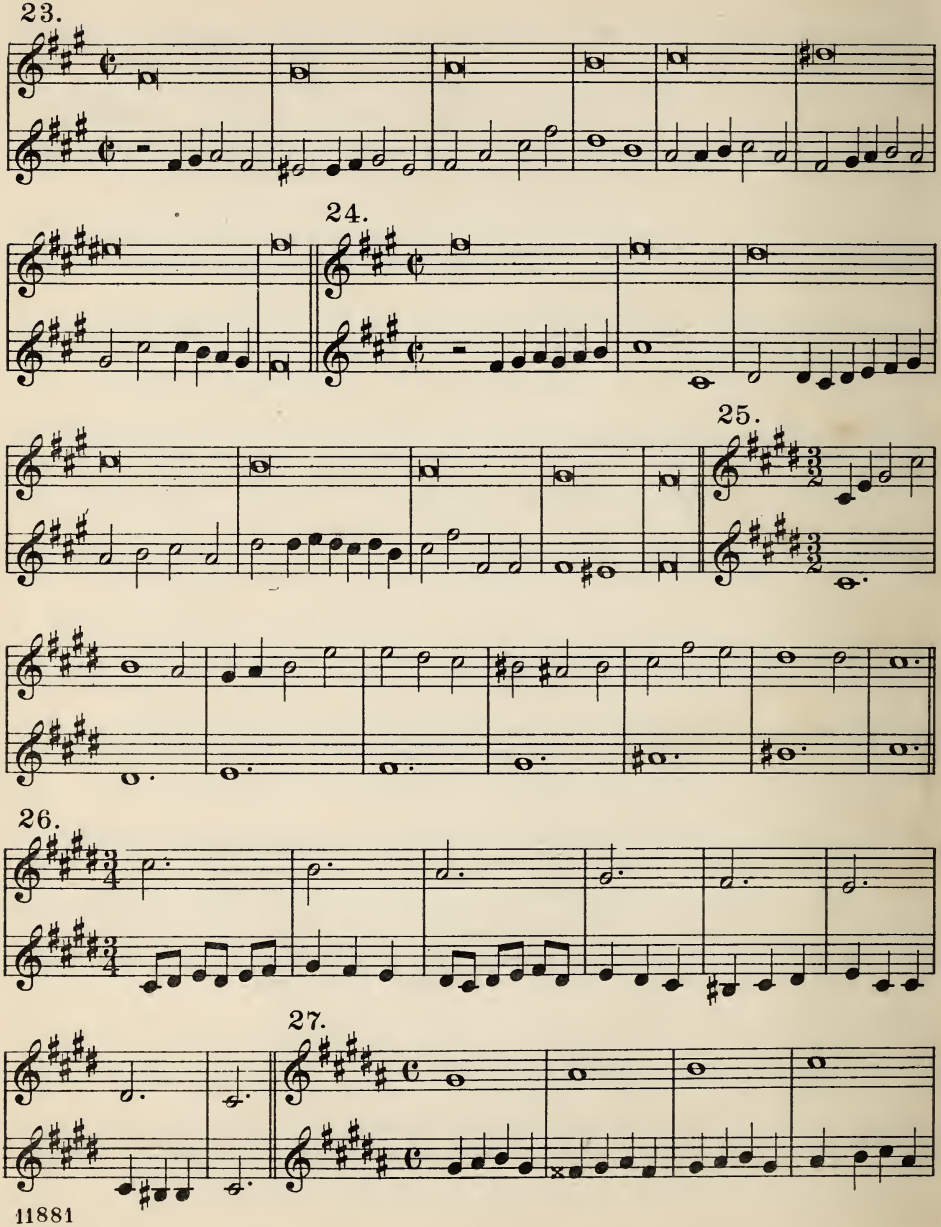
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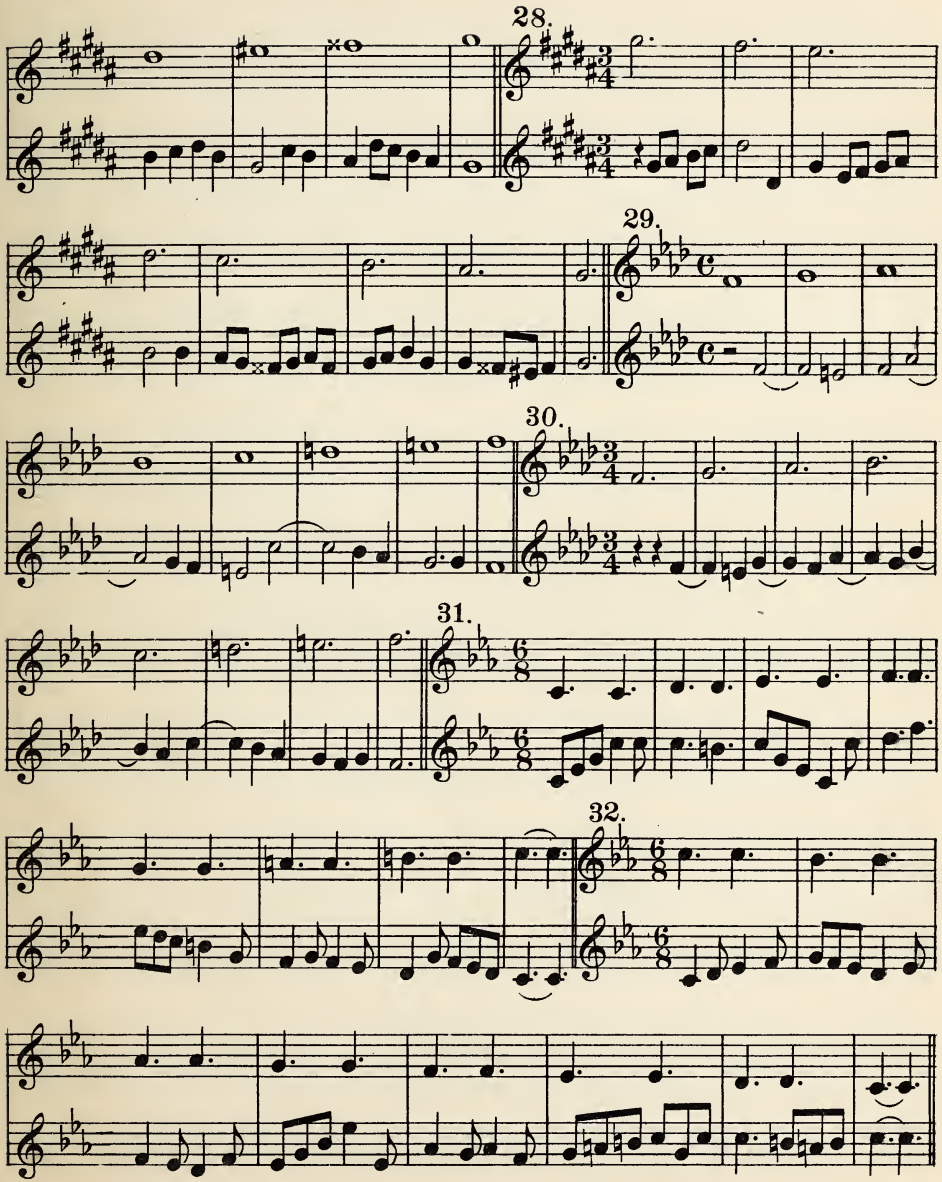
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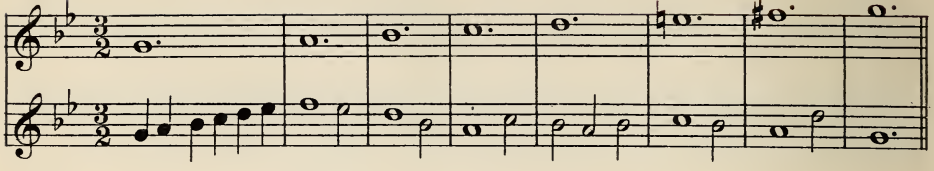

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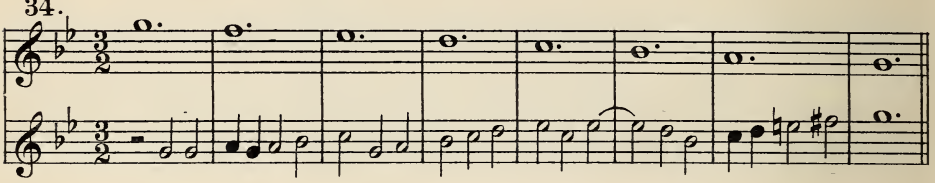

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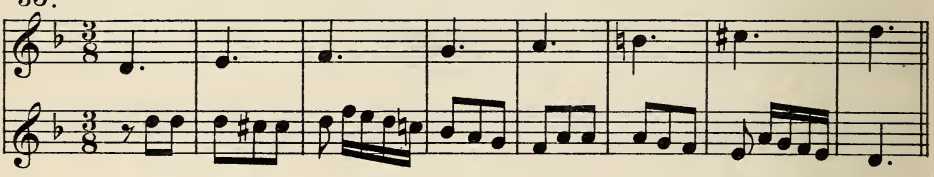

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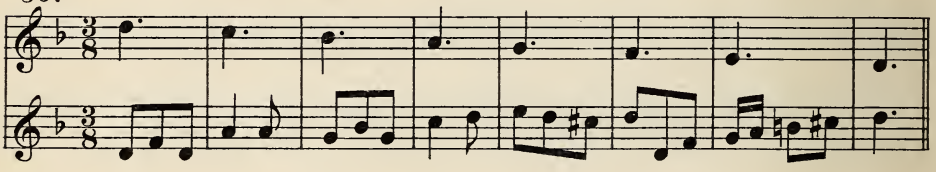

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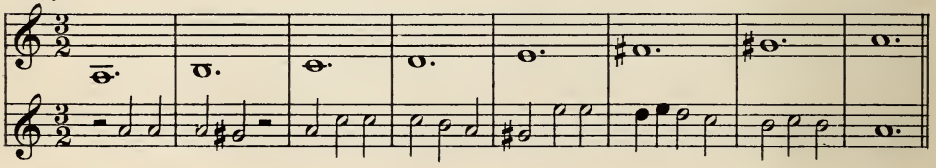

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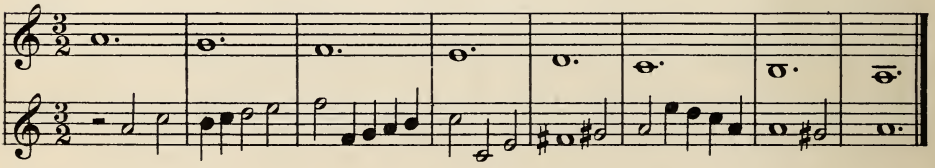
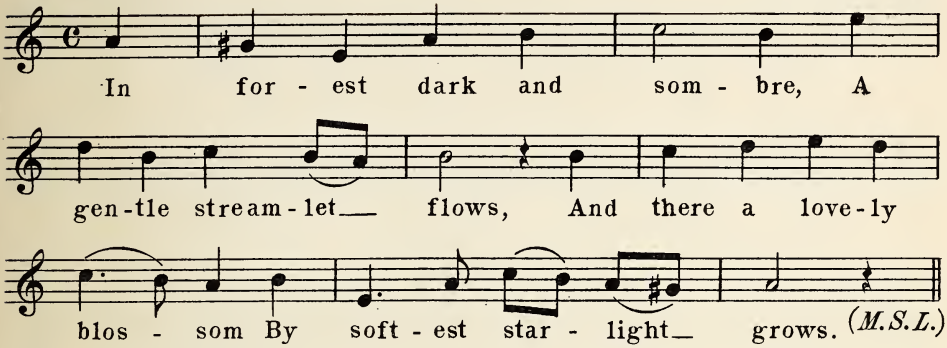
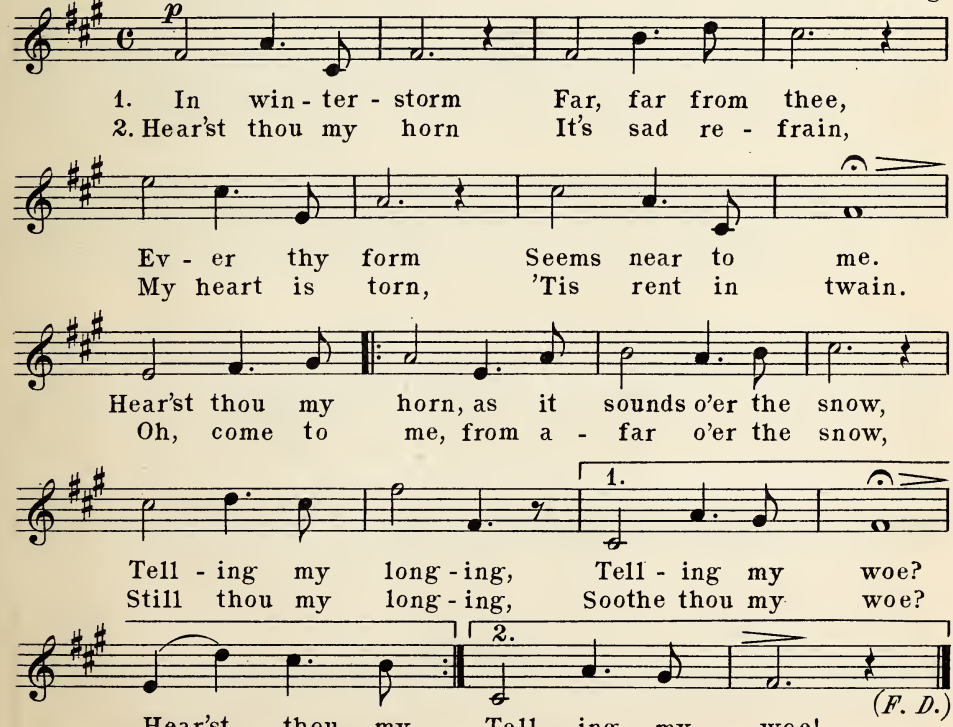


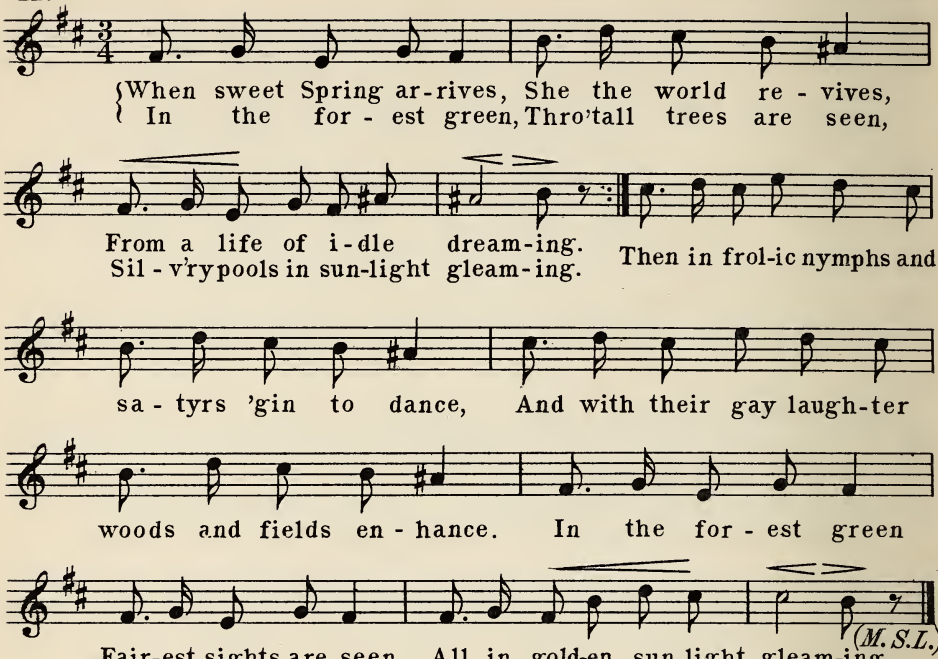
39. Andante. Folksong (1540.)



40. Andante. Swedish Song.

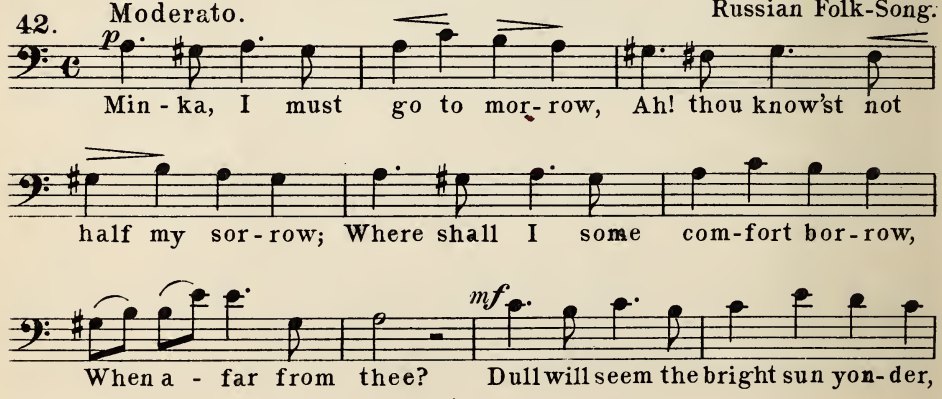


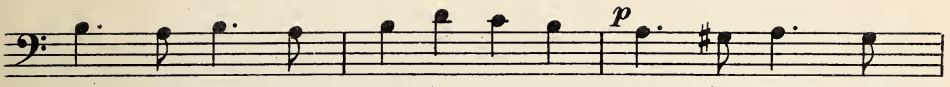
41. Norwegian Song (1821.)

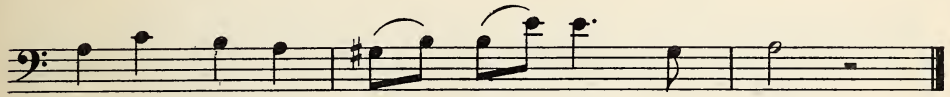


Farewell to Minka.

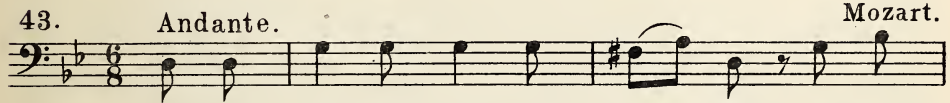
42. Moderato. Russian Folk-Song.

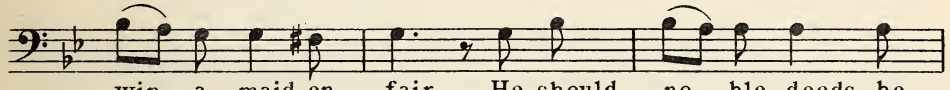


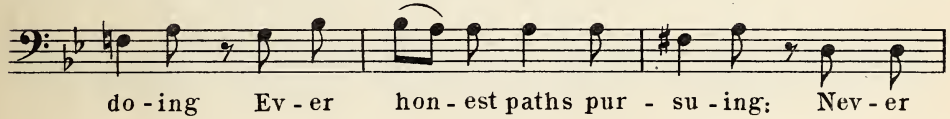


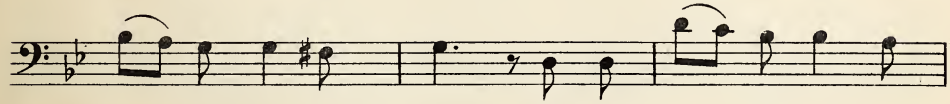


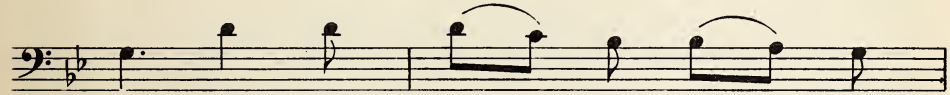
43. Andante. Mozart.

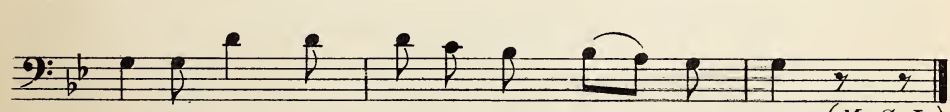






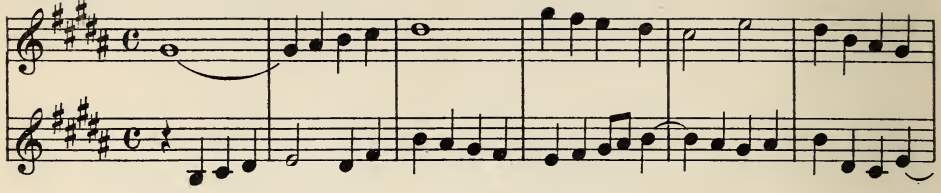






(*M. S. L.*)

44.



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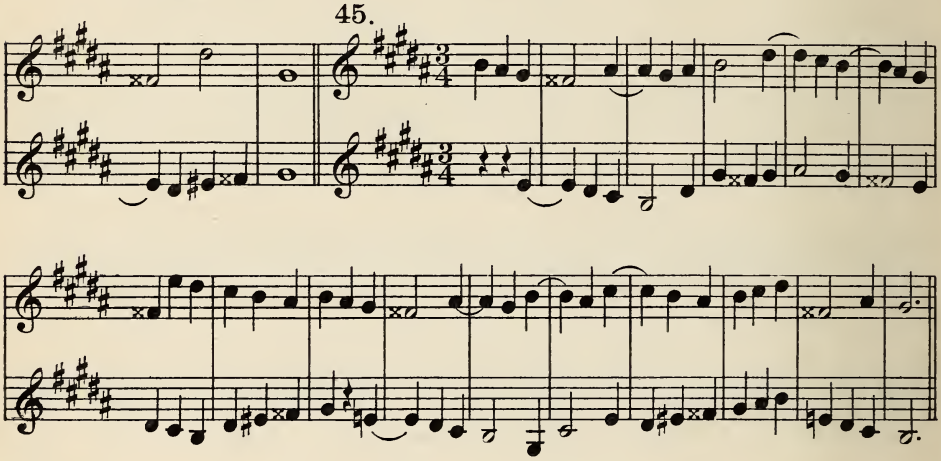

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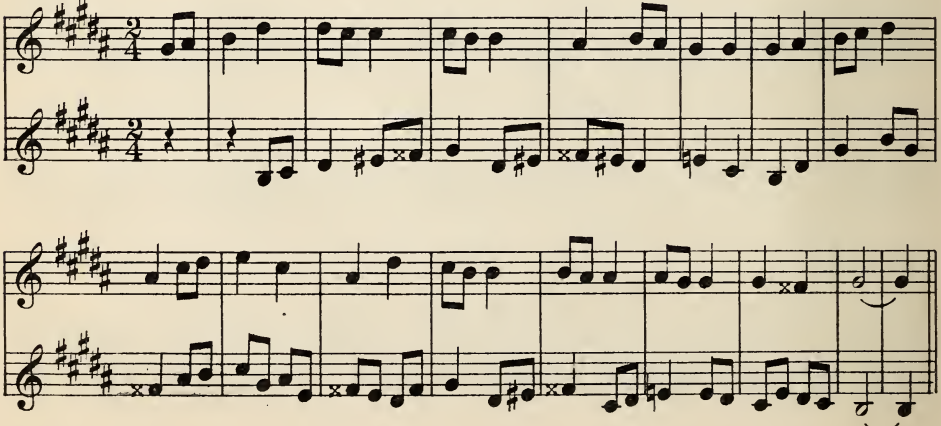
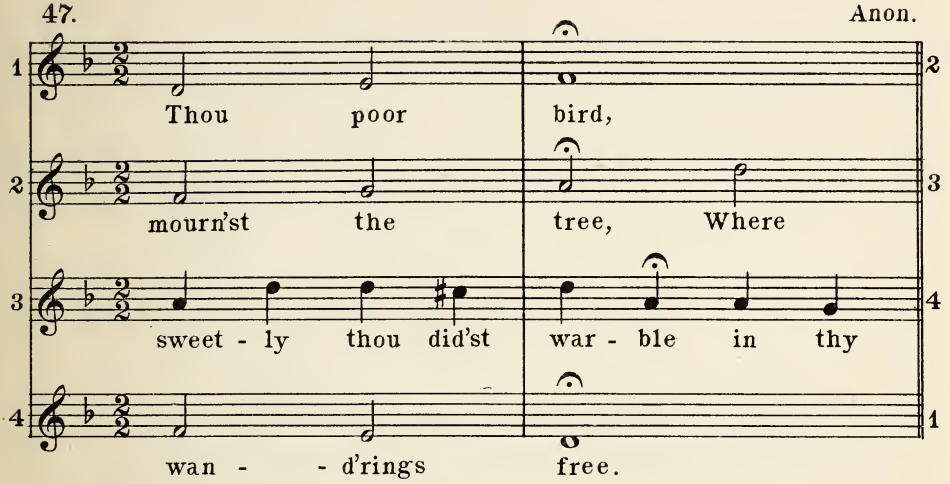
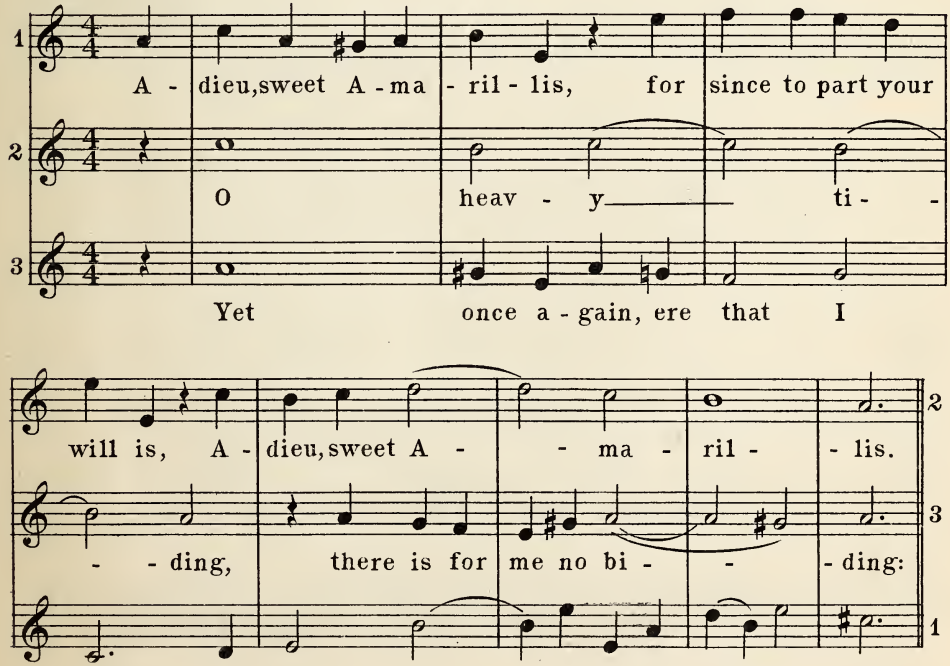


Round.

47. Anon.

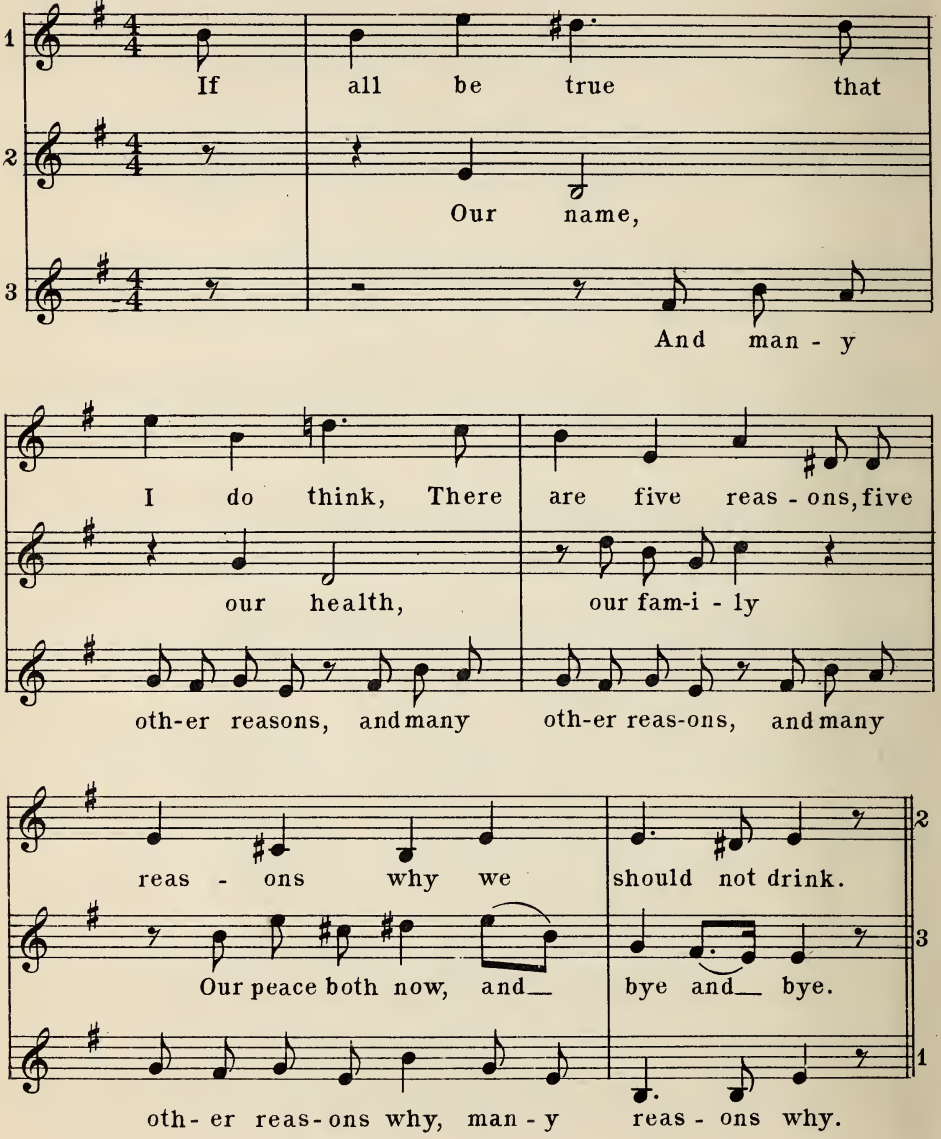


48. Round.



Catch.

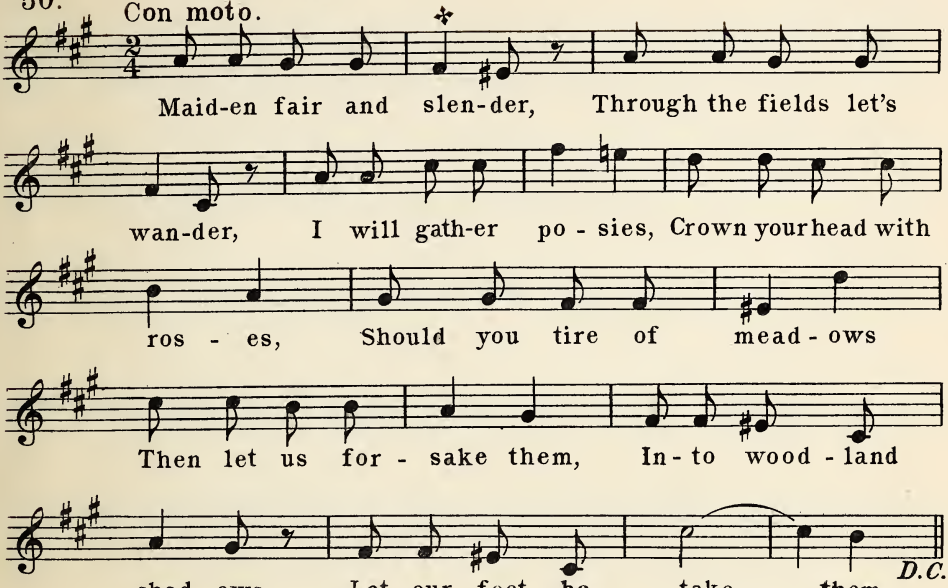
49. H. Purcell.



Canon. *(two part.)*

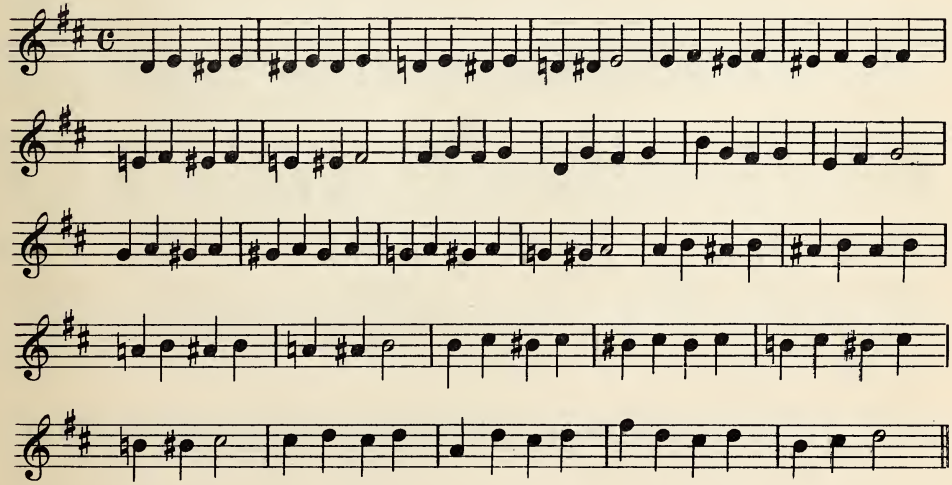
50. Con moto.

L. Cherubini.



Chapter XIII.

1.



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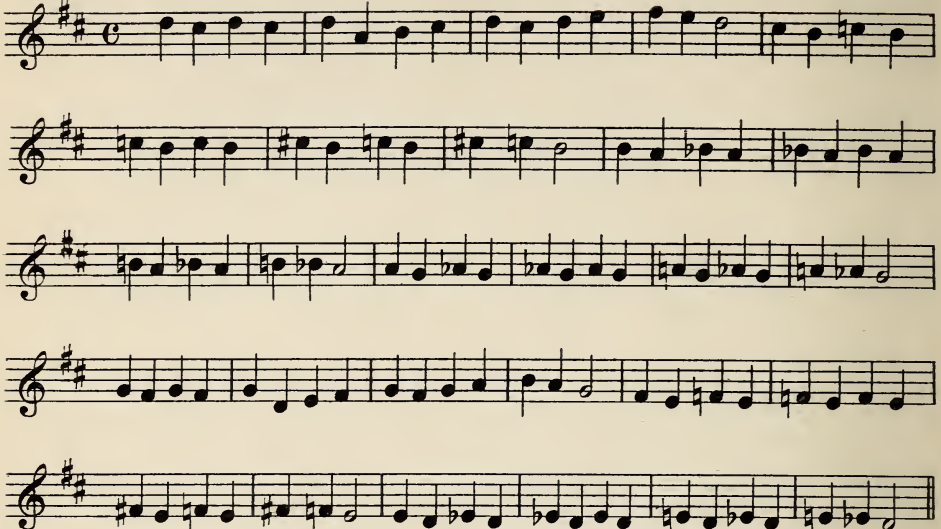

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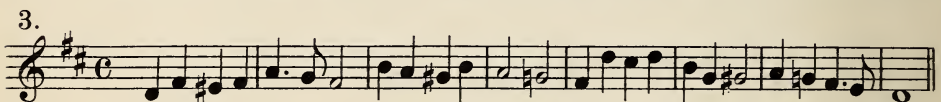

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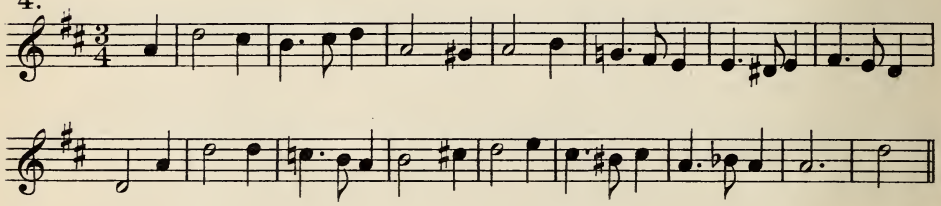

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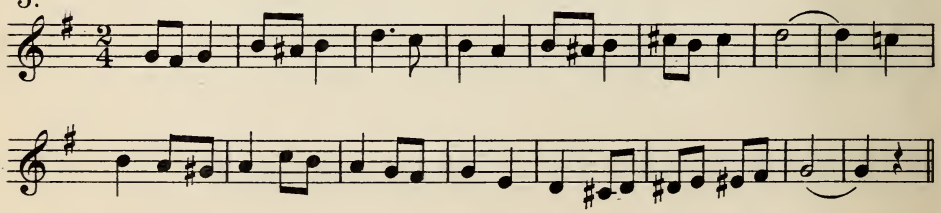

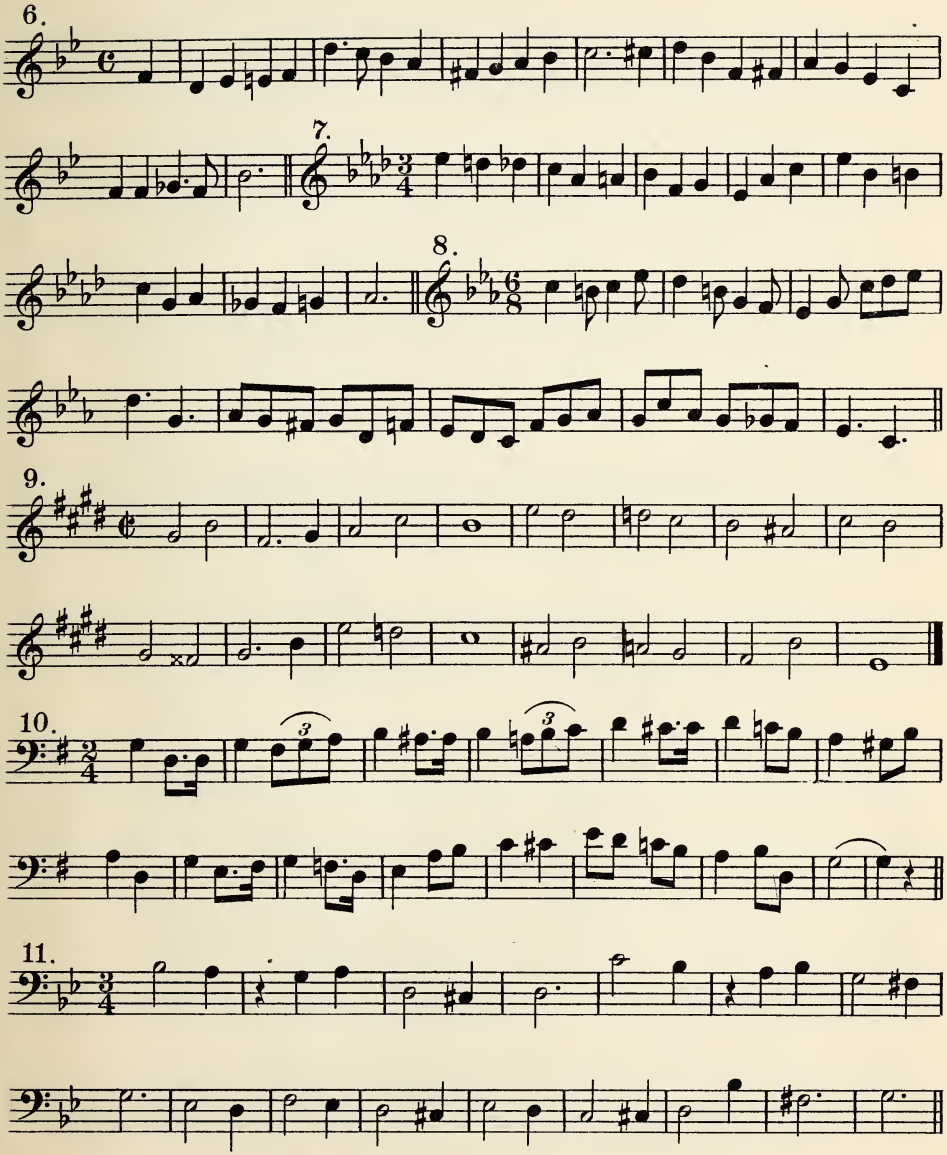
6.
7.
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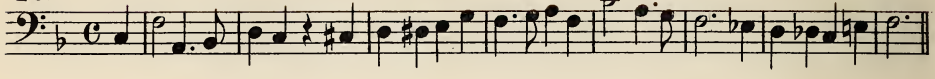
12.



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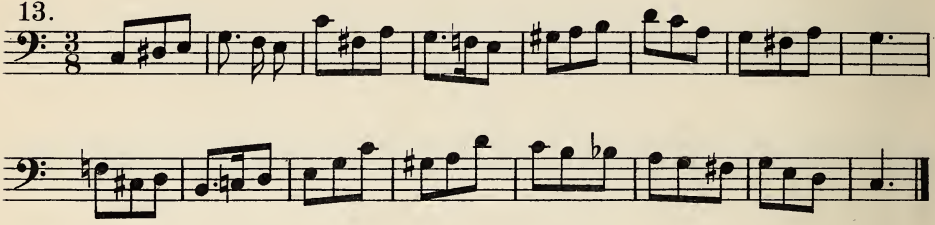
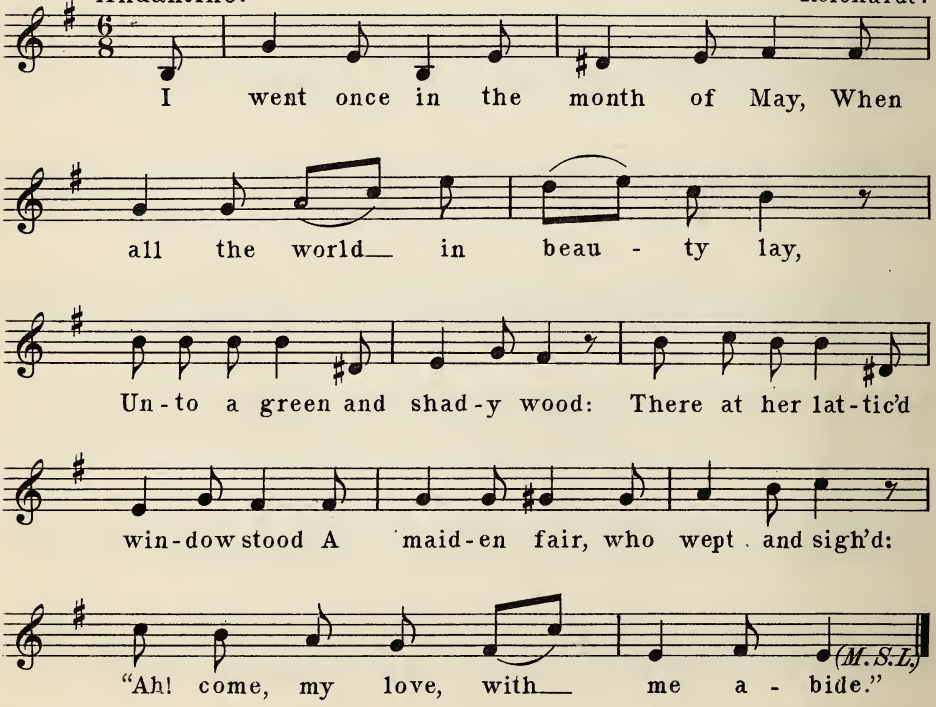
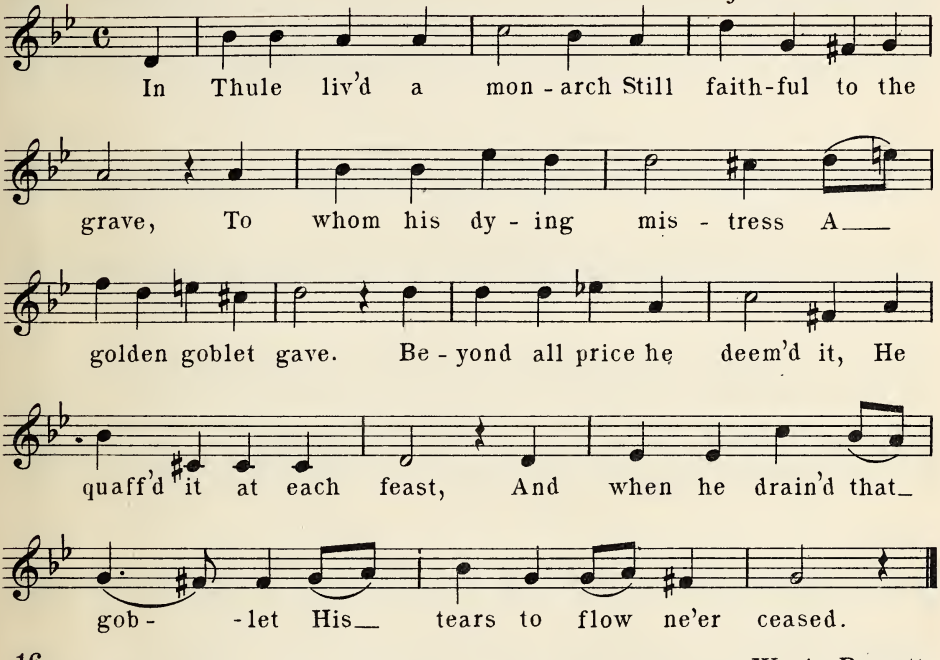


14. Andantino. Reichardt.

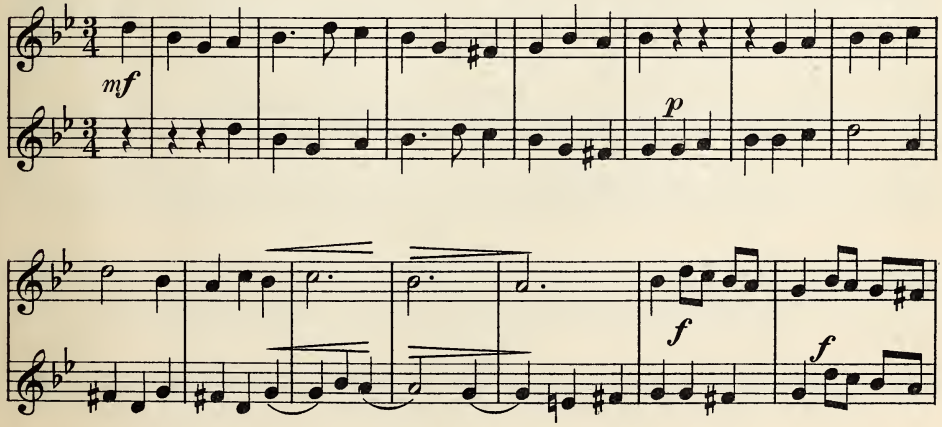


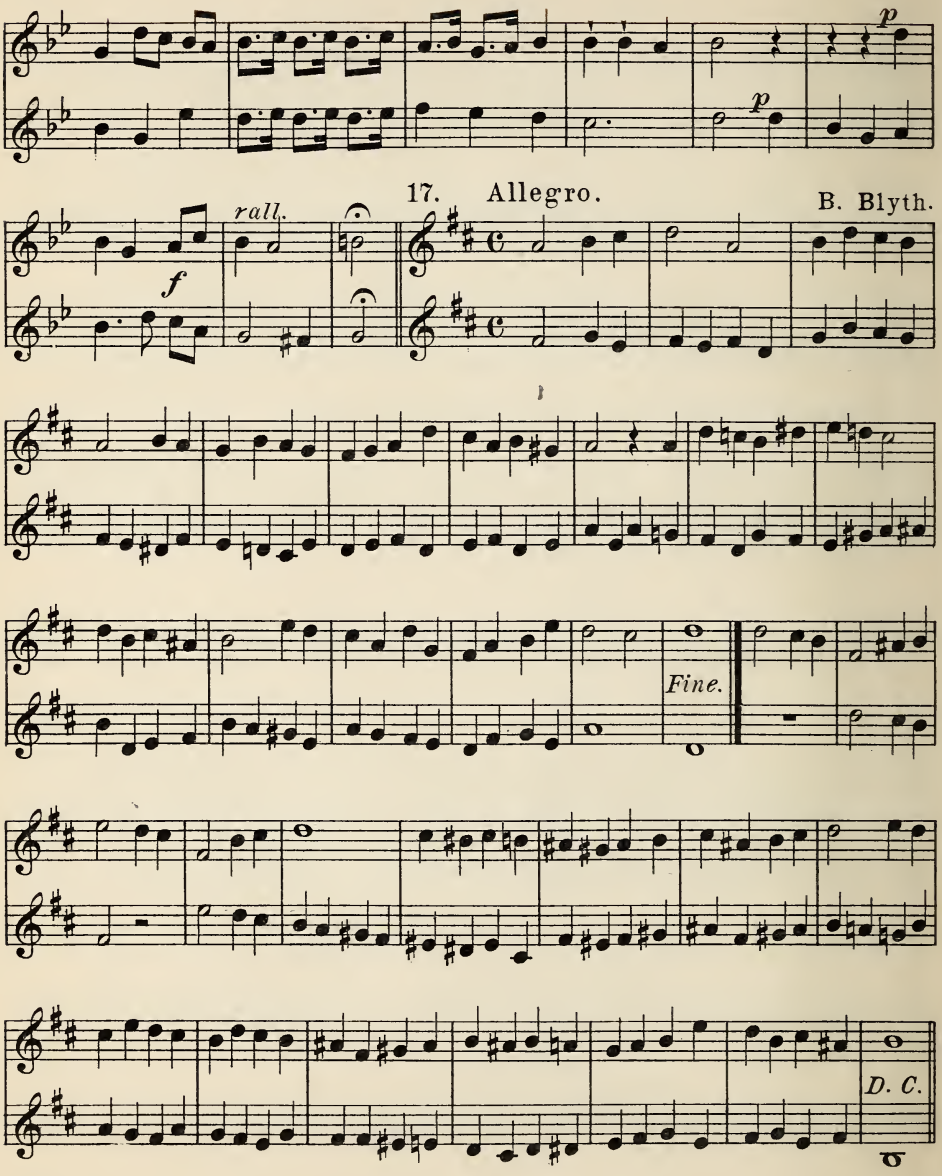
The King of Thule.

15. Andante. J. F. Reichardt.

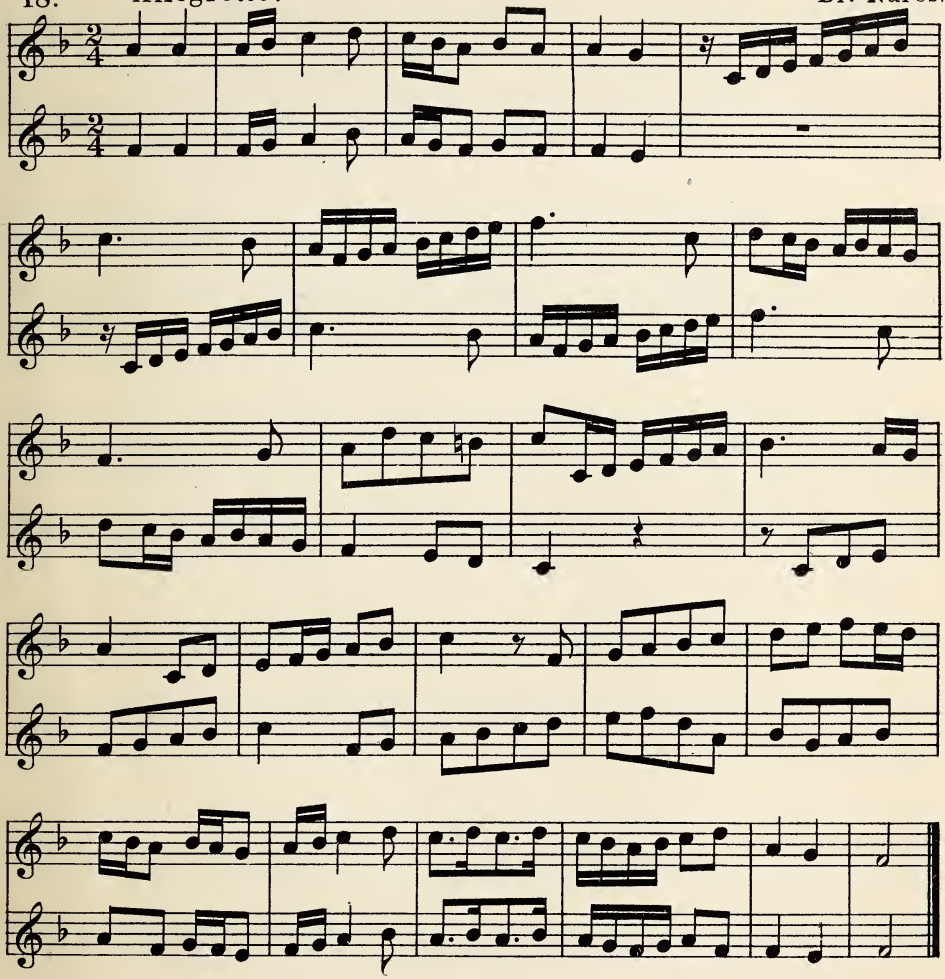


16. W. A. Barrett.

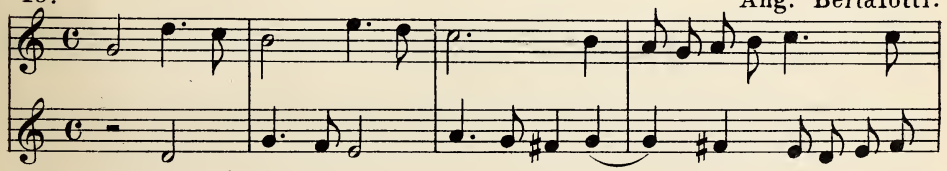


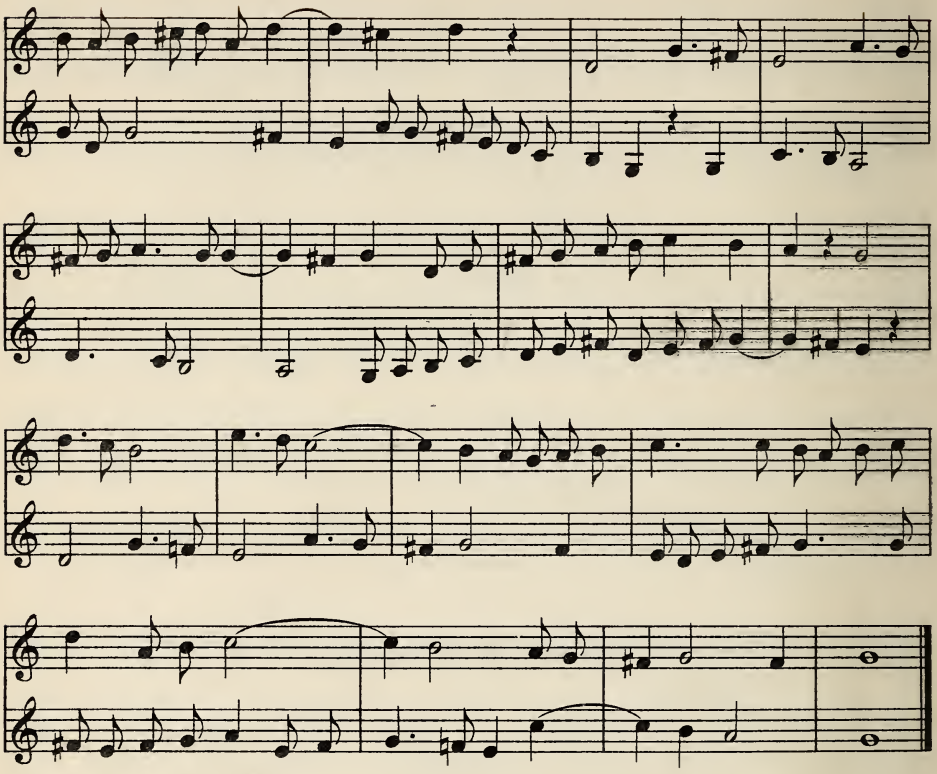

p
p
17. Allegro.
B. Blyth.
rall.
f
Fine.
D. C.

18. Allegretto. Dr. Nares.

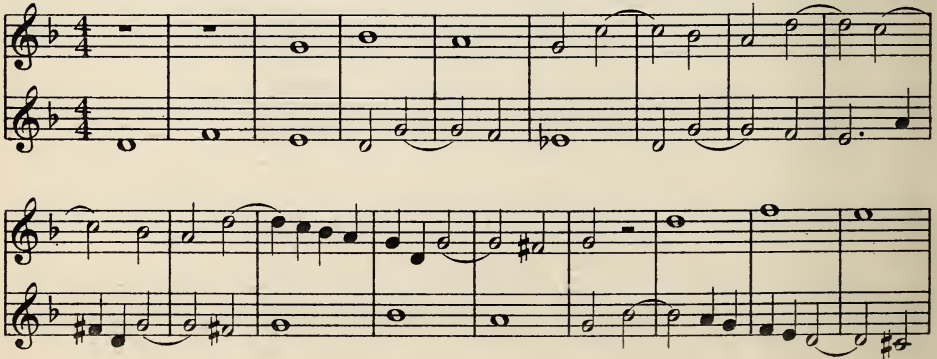


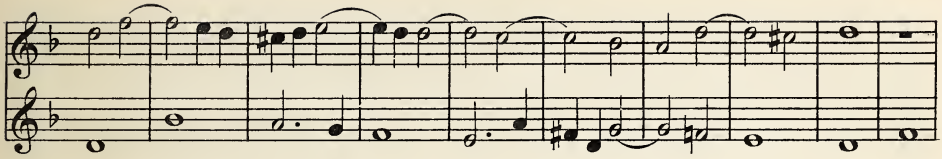
19. Ang. Bertalotti.

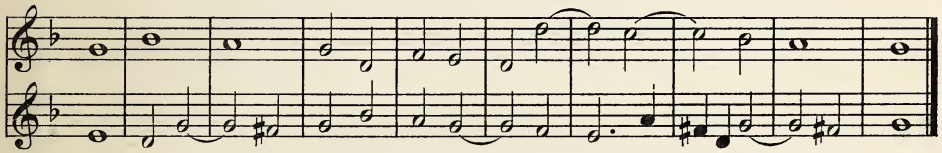




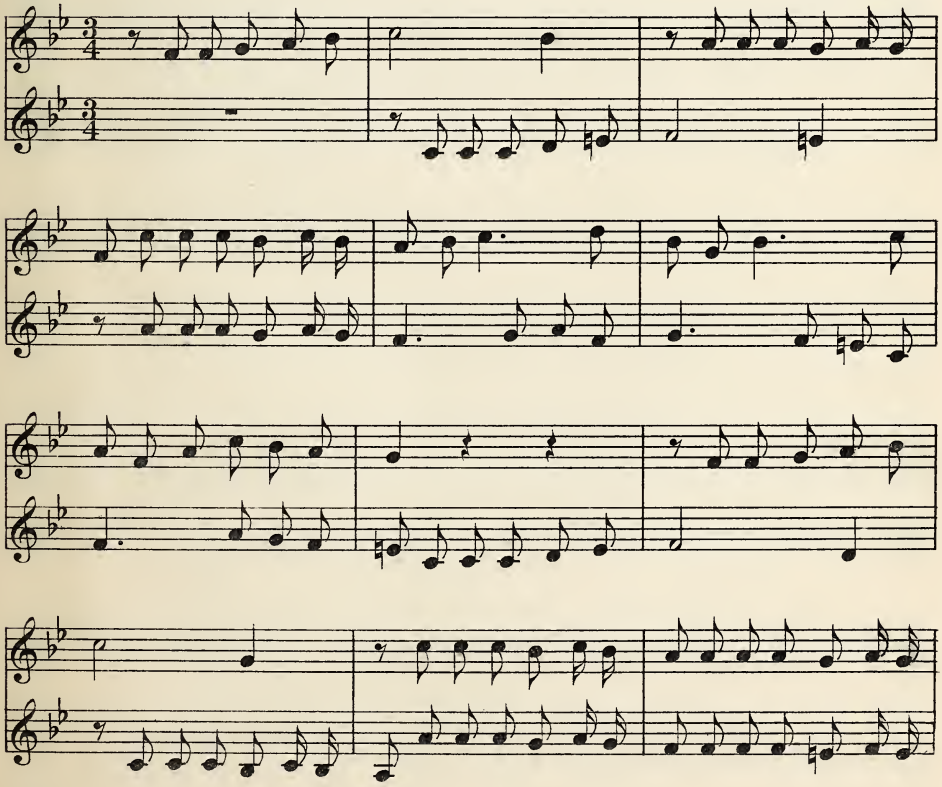
20. Bertalotti.

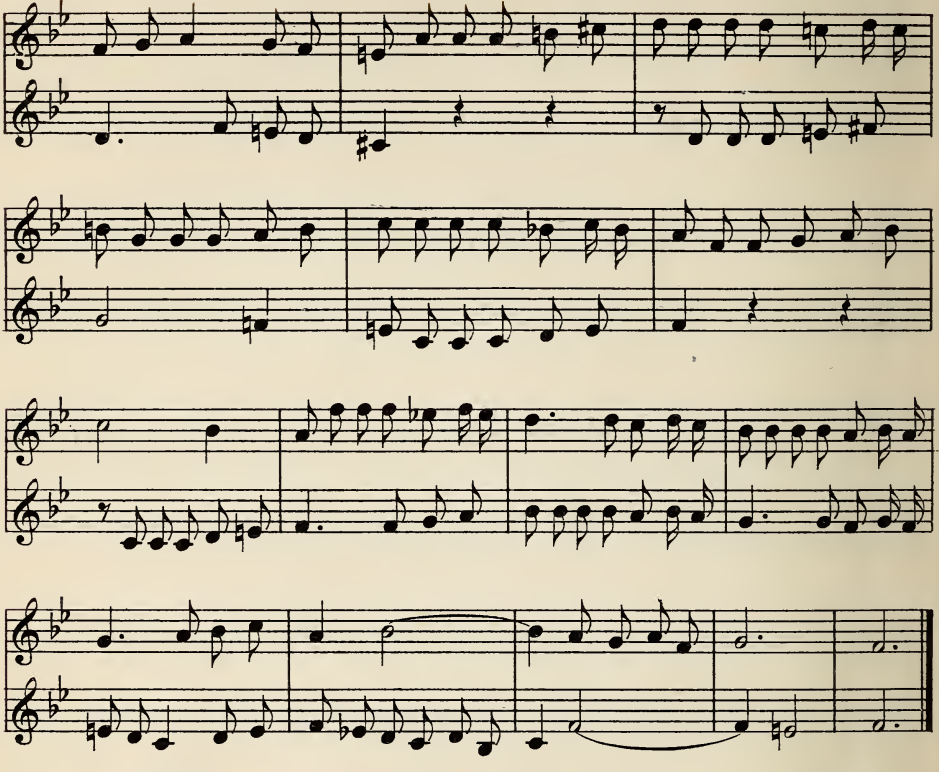






21. Bertalotti.





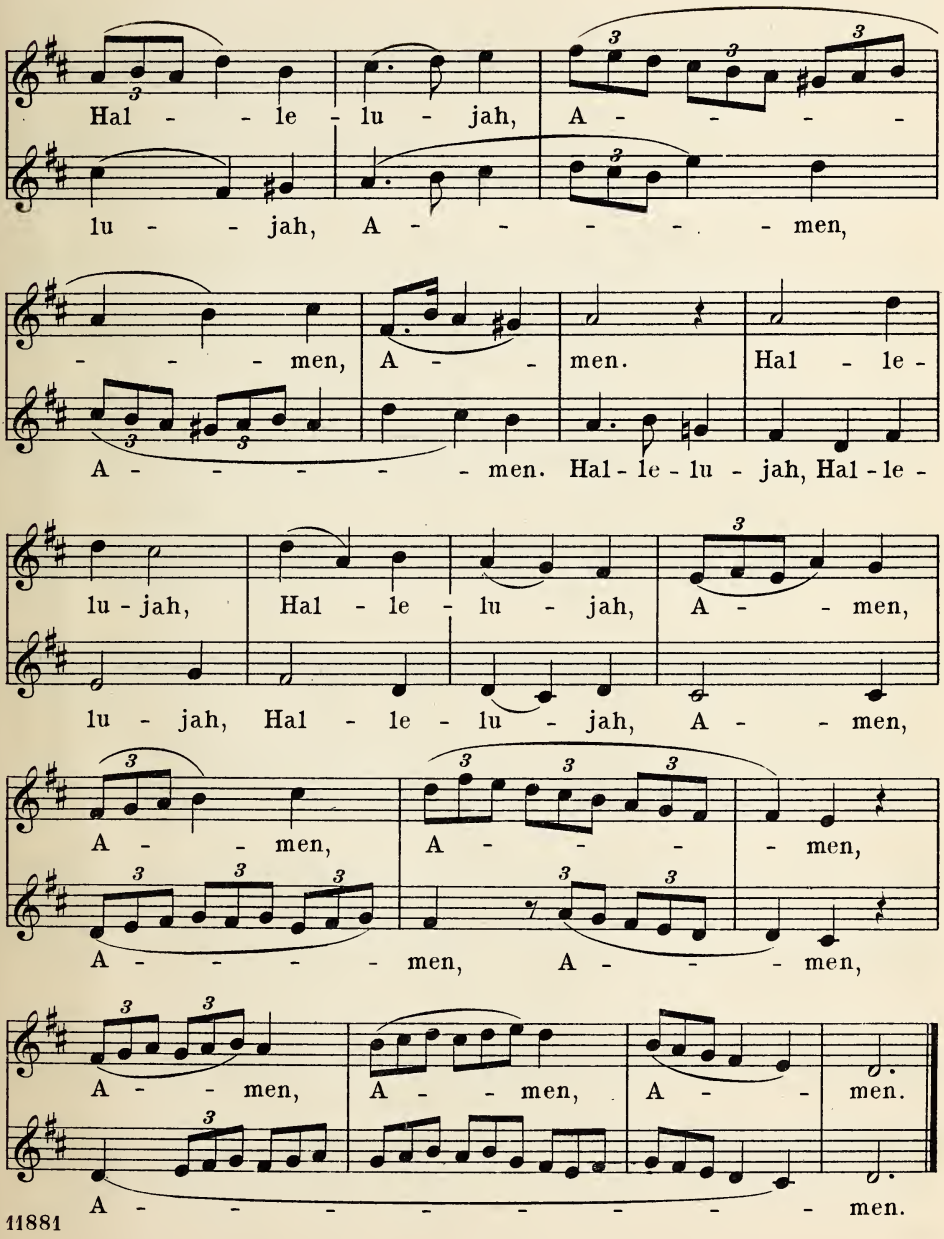
22. Larghetto. Dr. Nares.

Hal - le - lu - jah, Hal - le - lu - jah, A - men,

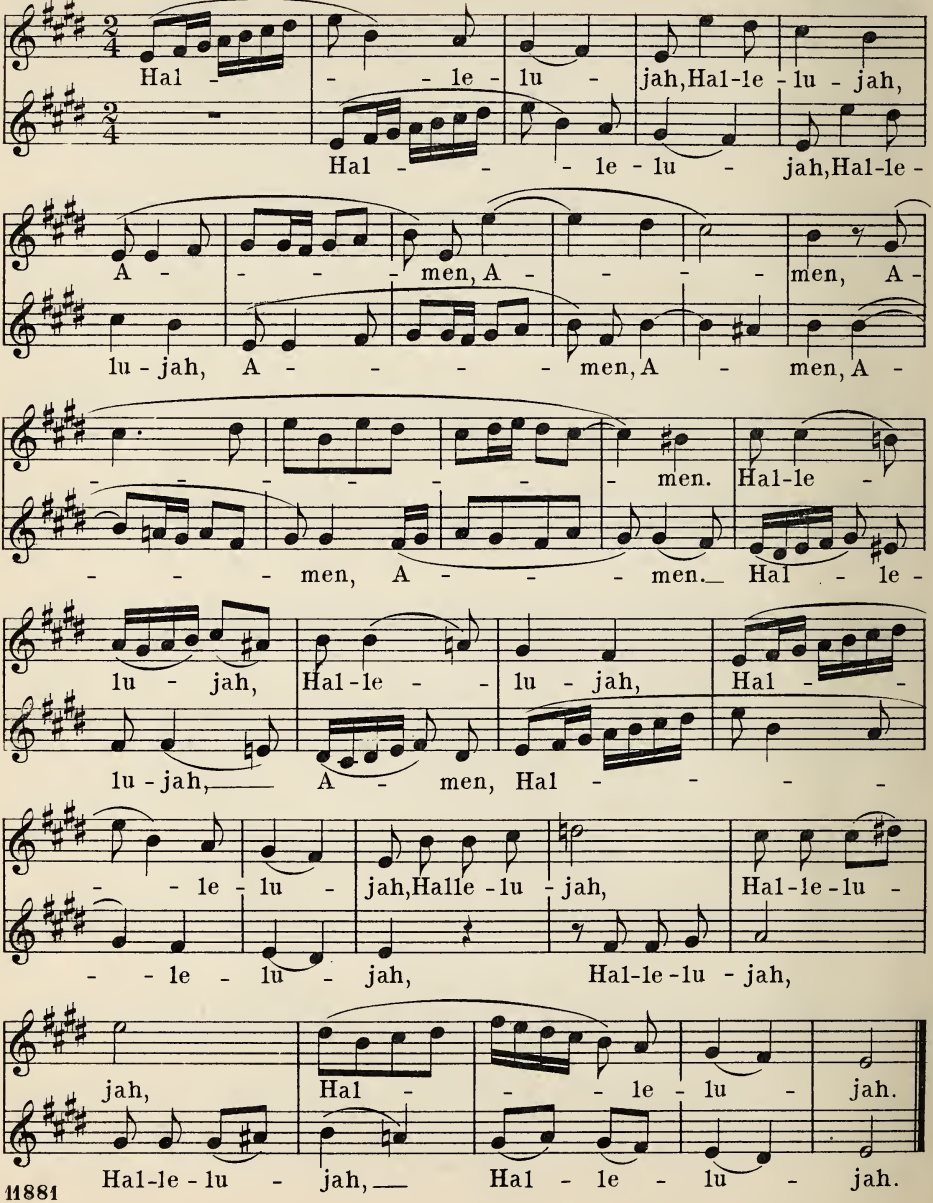
Hal - le - lu - jah, Hal - le - lu - jah, A - -

A - men, A - men, Amen. Hal - le - lu - jah,

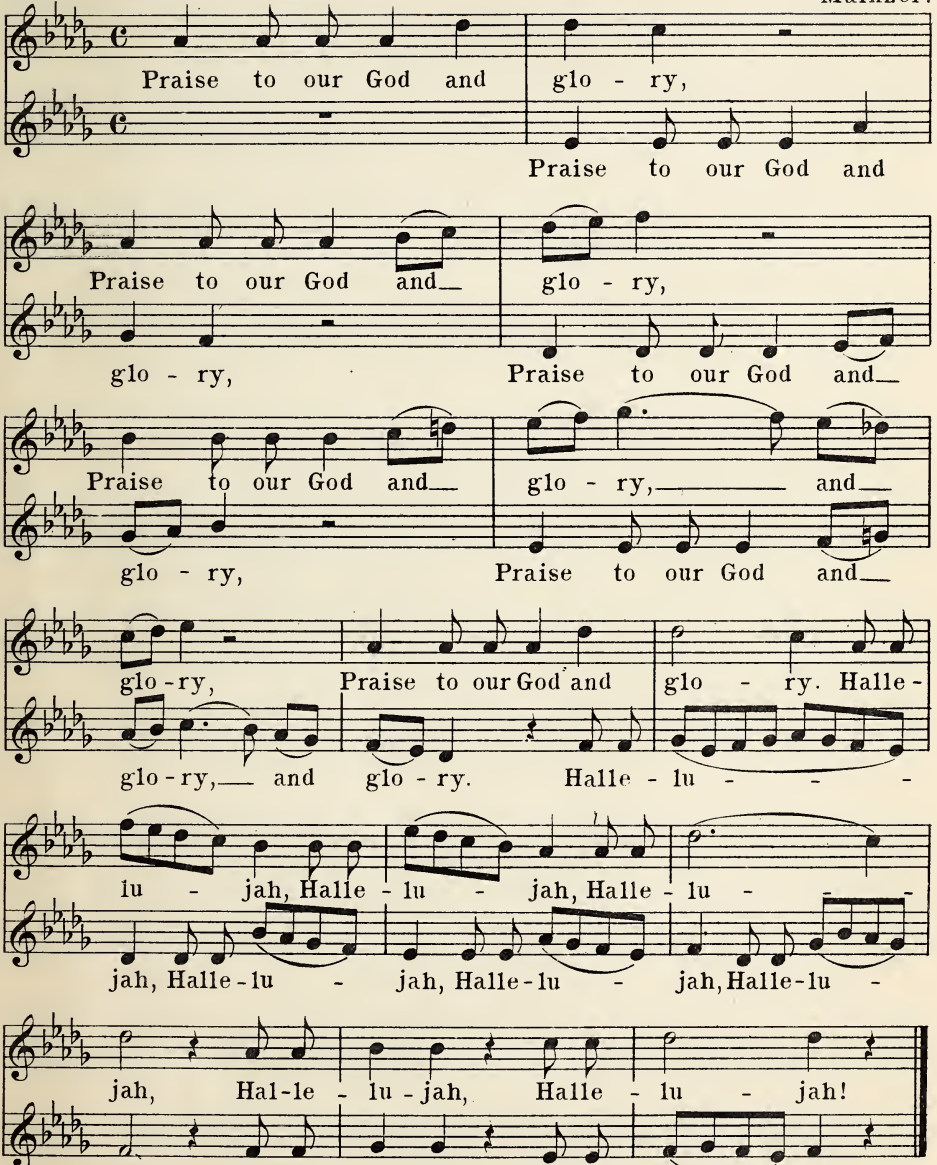
men, A - men, Amen. Hal - le -


Hal - - le - lu - jah, A - - - - -
lu - - jah, A - - - - - - men,
- - - men, A - - men. Hal - le -
A - - - - - - men. Hal - le - lu - jah, Hal - le -
lu - jah, Hal - le - lu - jah, A - - men,
lu - jah, Hal - le - lu - jah, A - - men,
A - - men, A - - - - men,
A - - - - men, A - - - men,
A - - men, A - - men, A - - men.
A - - - - - - - - men.

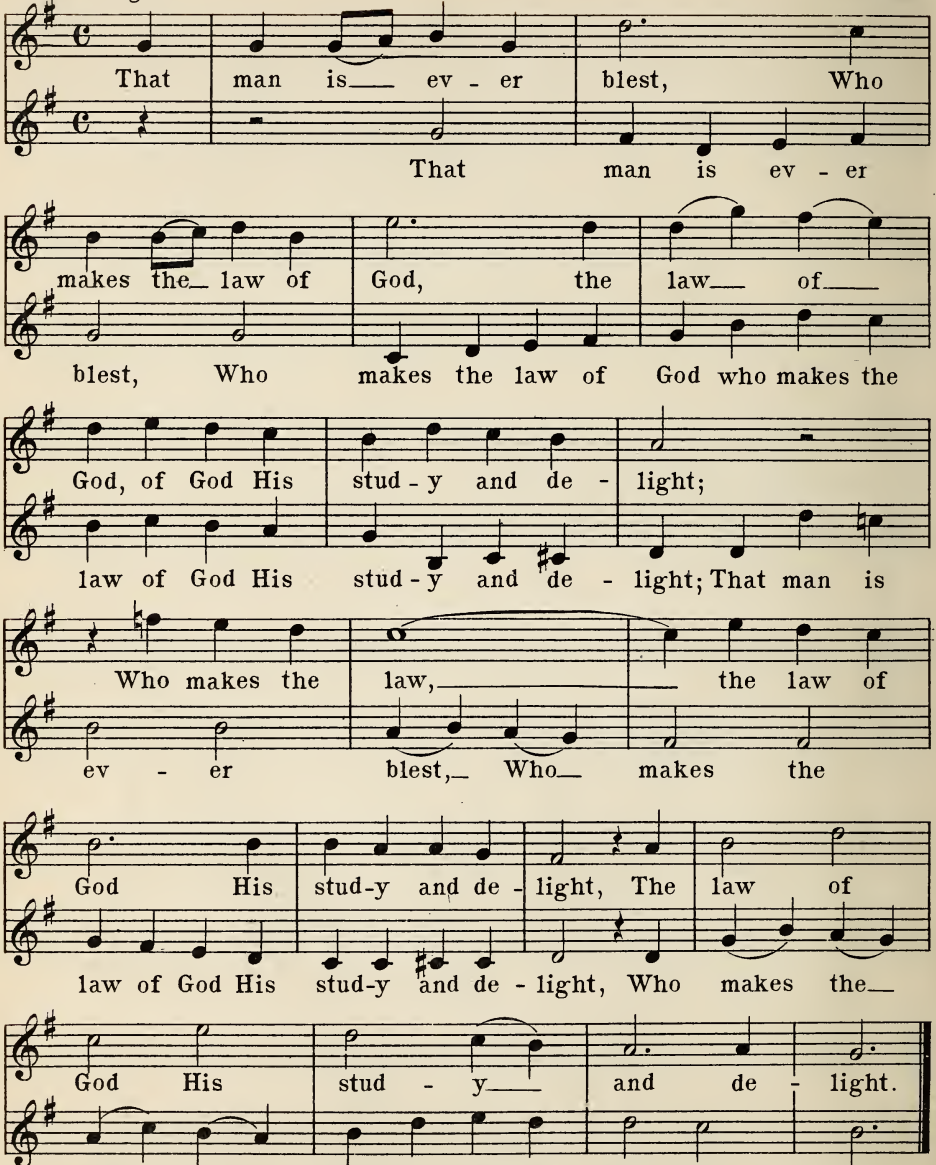
23. Vivace. Dr. Nares.



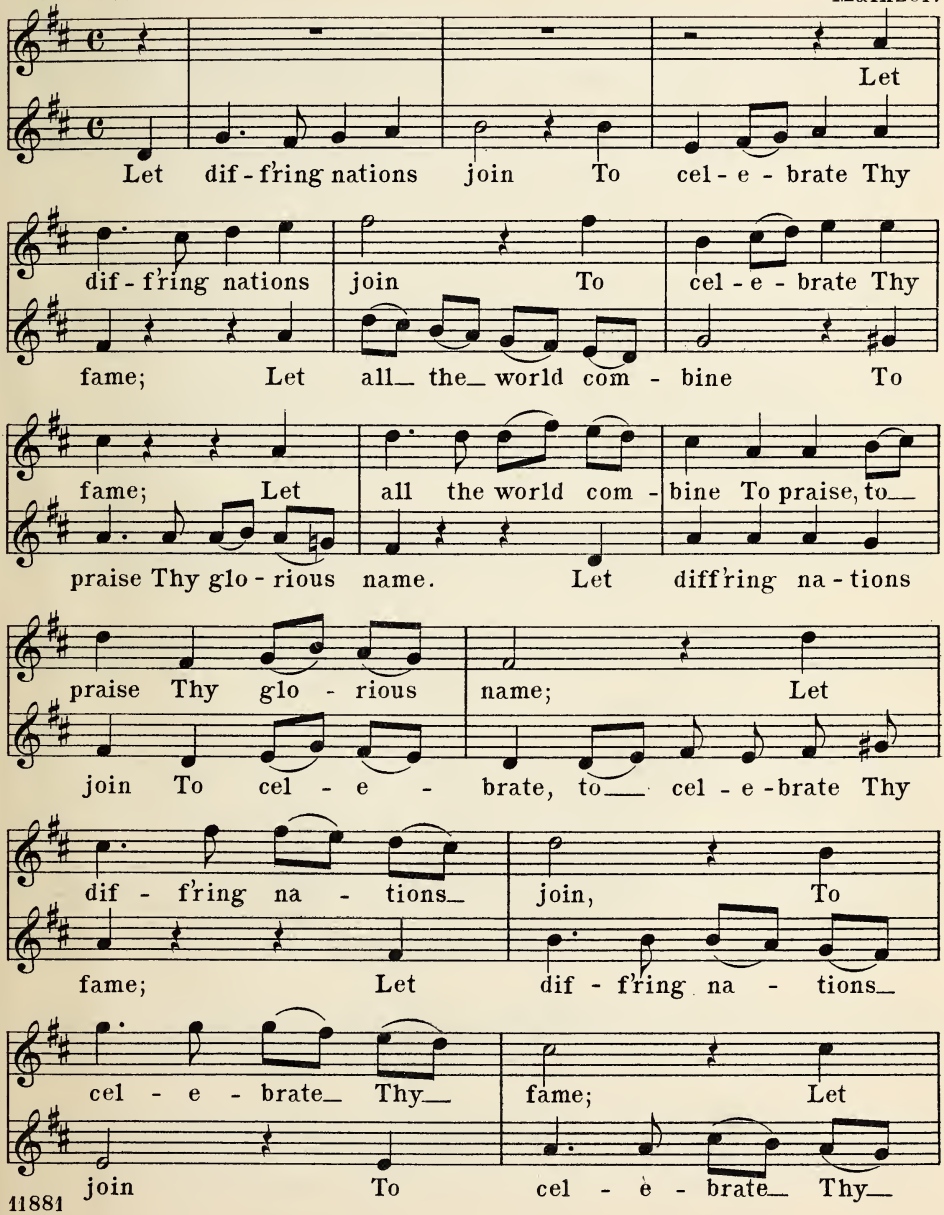
24. Allegro. Mainzer.

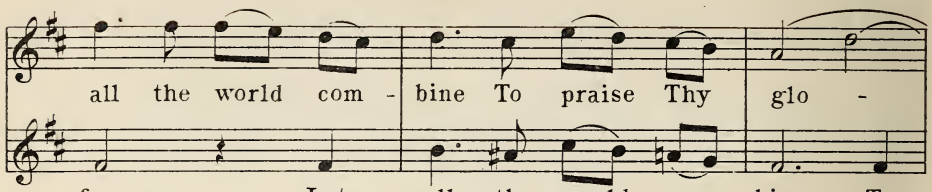


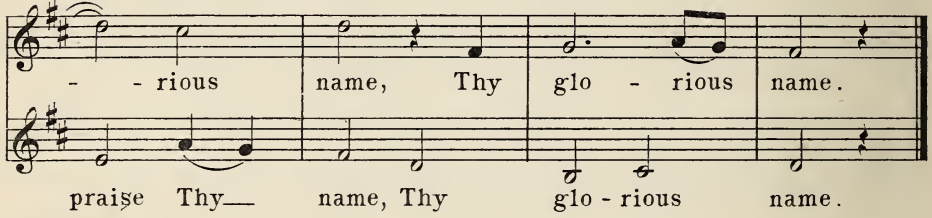
25. Allegro. Mainzer.



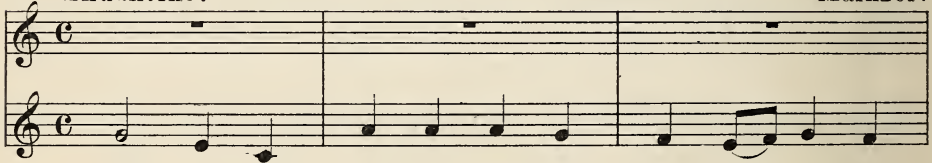
26. Vivace. Mainzer.

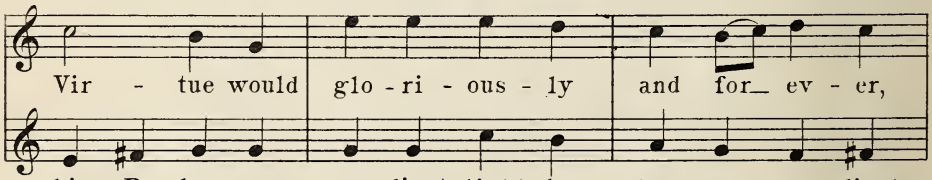


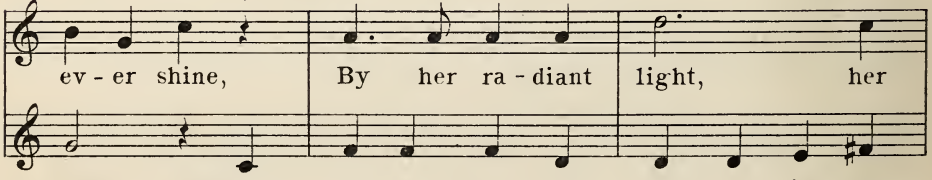


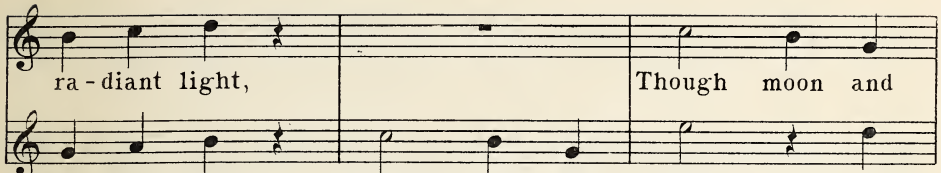


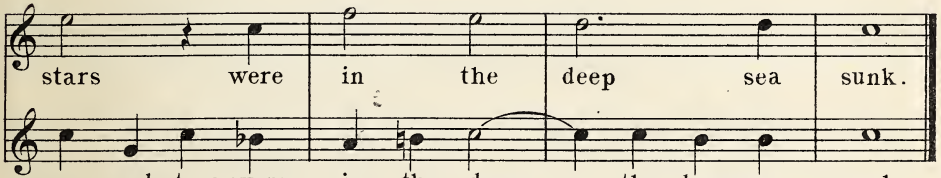
27. Andantino. Mainzer.



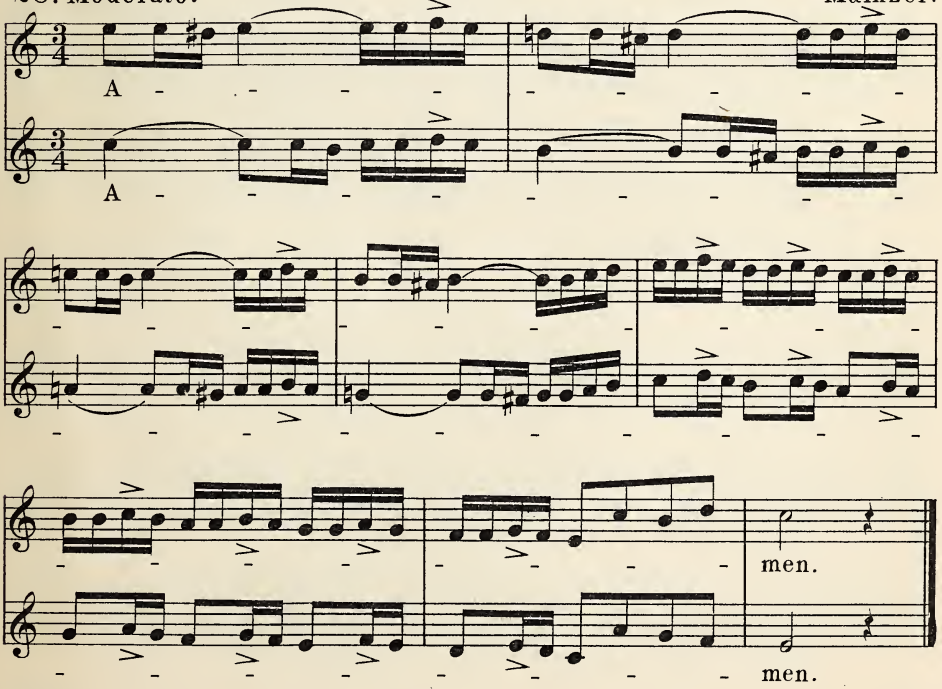




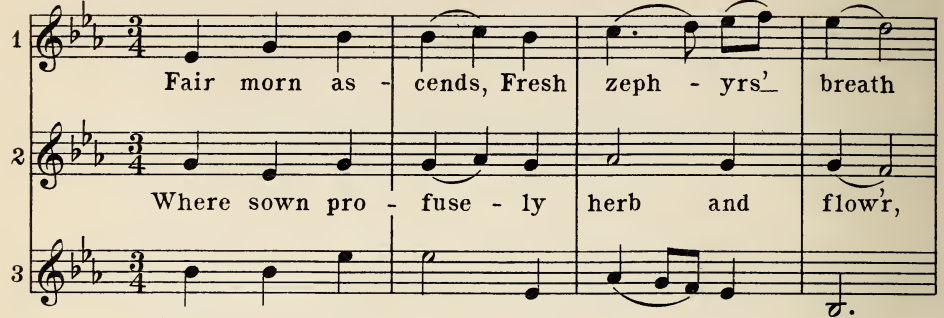


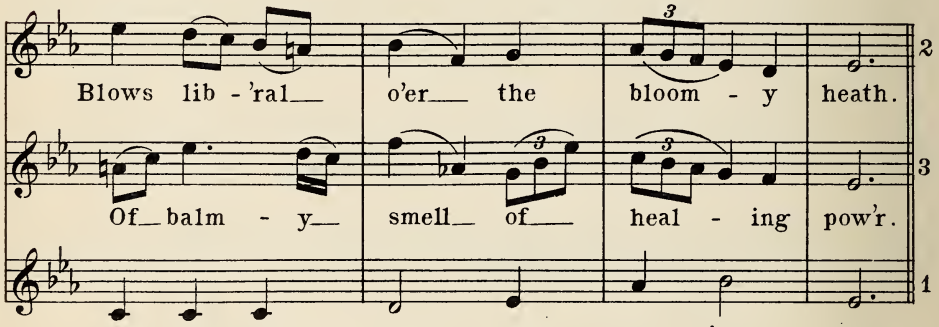


28. Moderato. **Amen.** Mainzer.

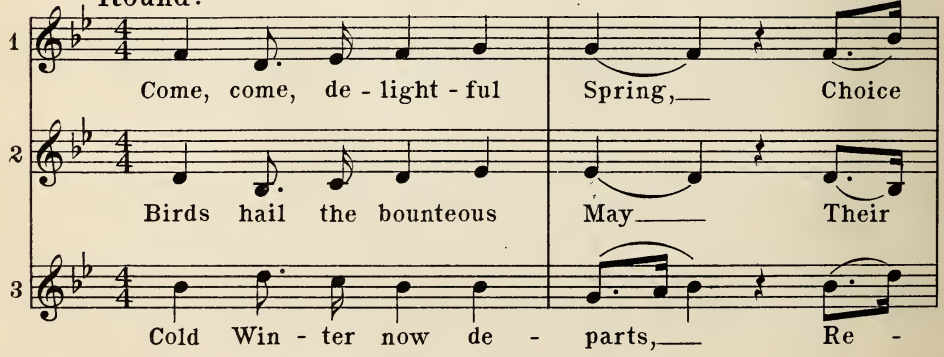


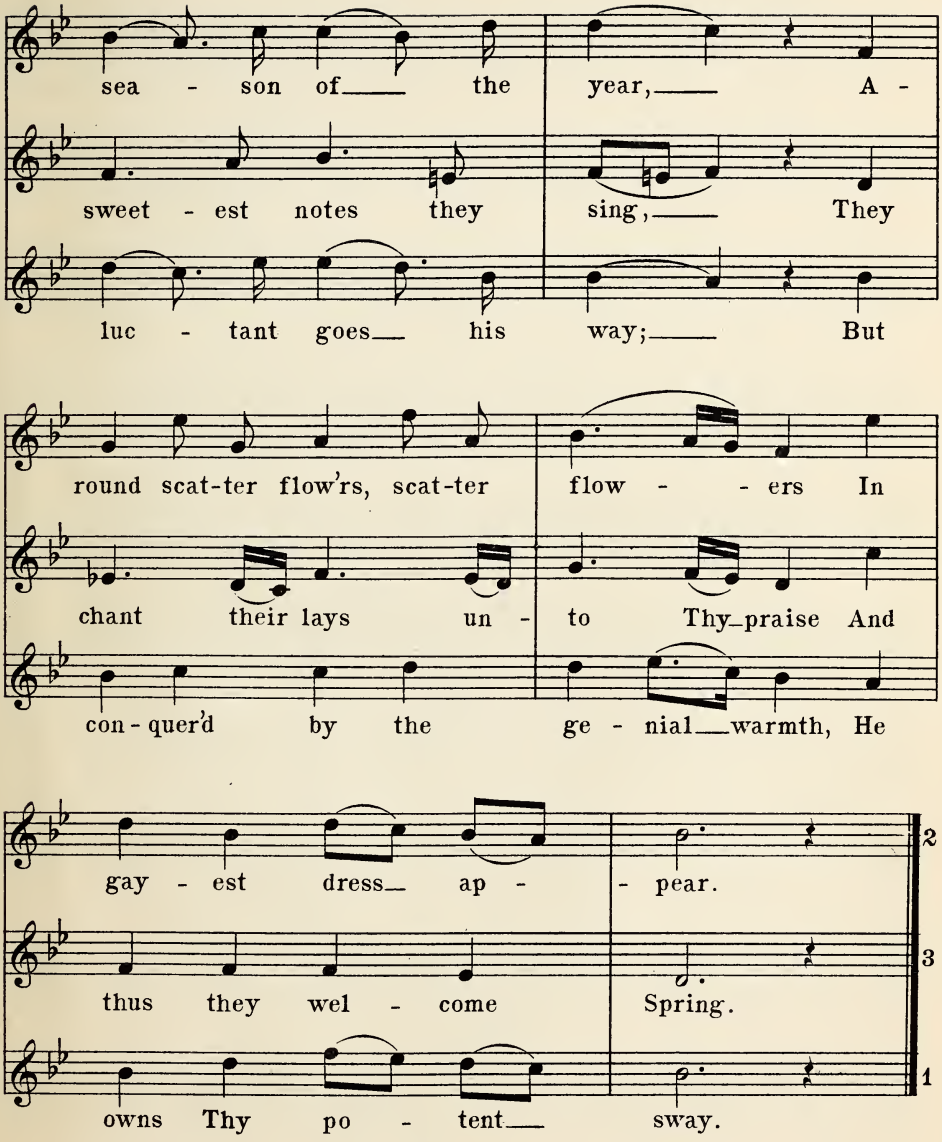
29. Round. Anon.





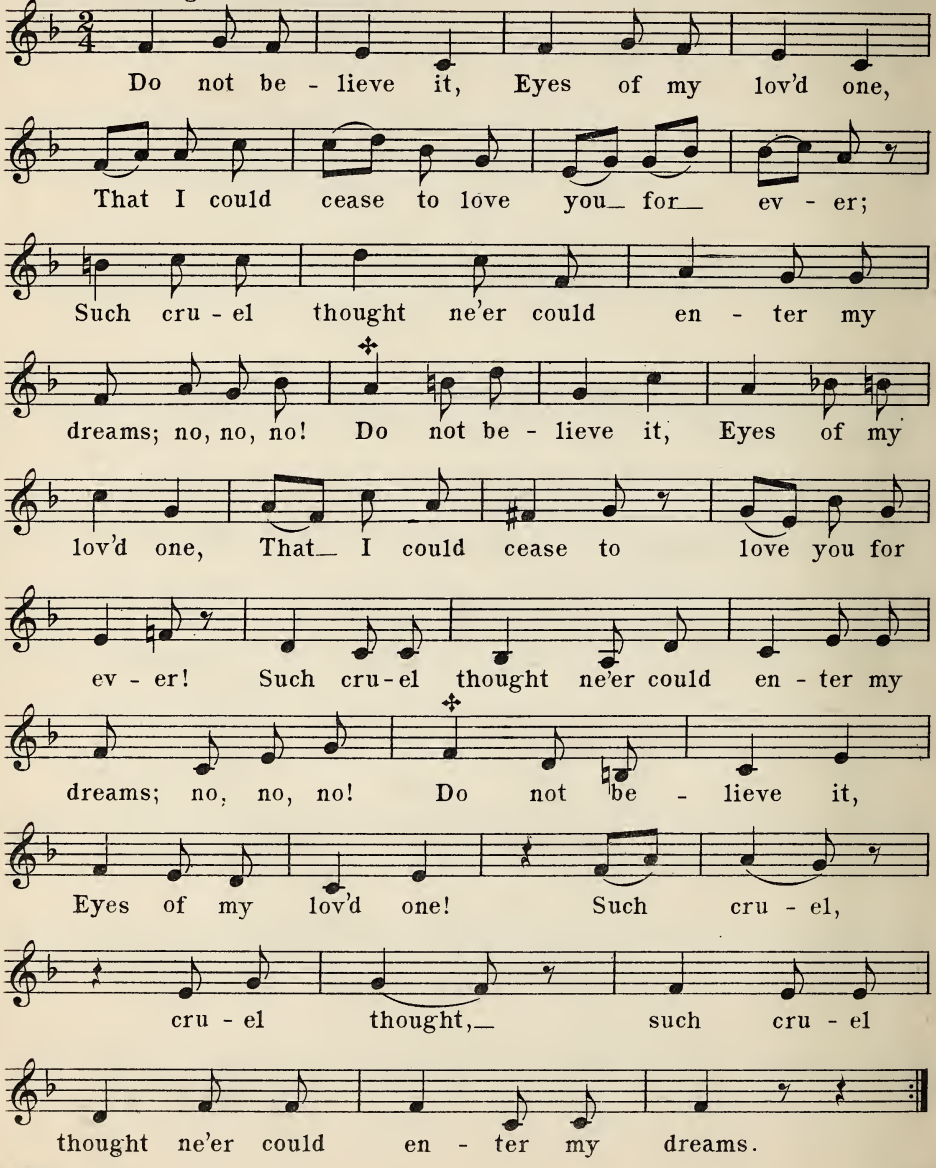
Round. Bononcini.




sea - son of the year, A -
sweet - est notes they sing, They
luc - tant goes his way; But
round scat-ter flow'rs, scat-ter flow - - ers In
chant their lays un - to Thy praise And
con-quer'd by the ge - nial warmth, He
gay - est dress ap - - pear.
thus they wel - come Spring.
owns Thy po - tent sway.
2
3
1

Canon.

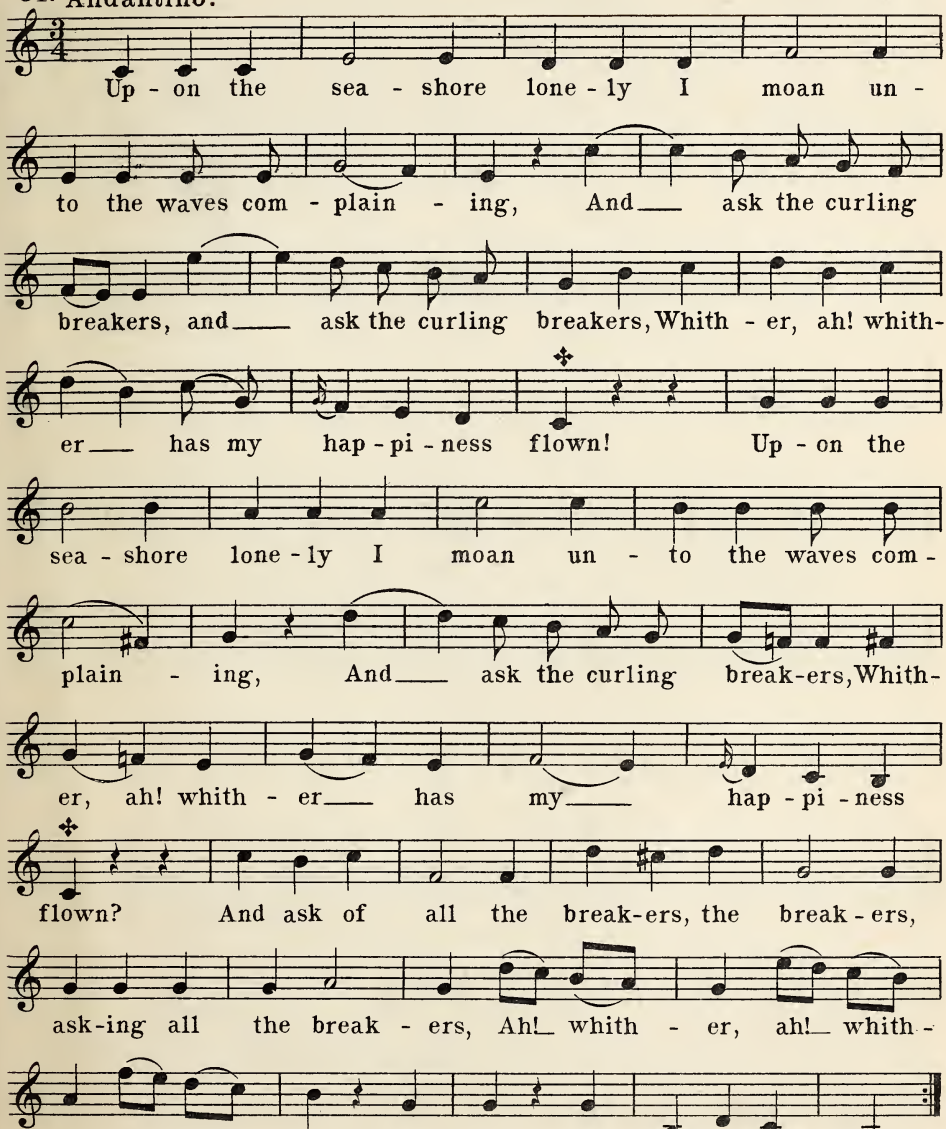
30. Allegretto commodo. L. Cherubini.



Canon.

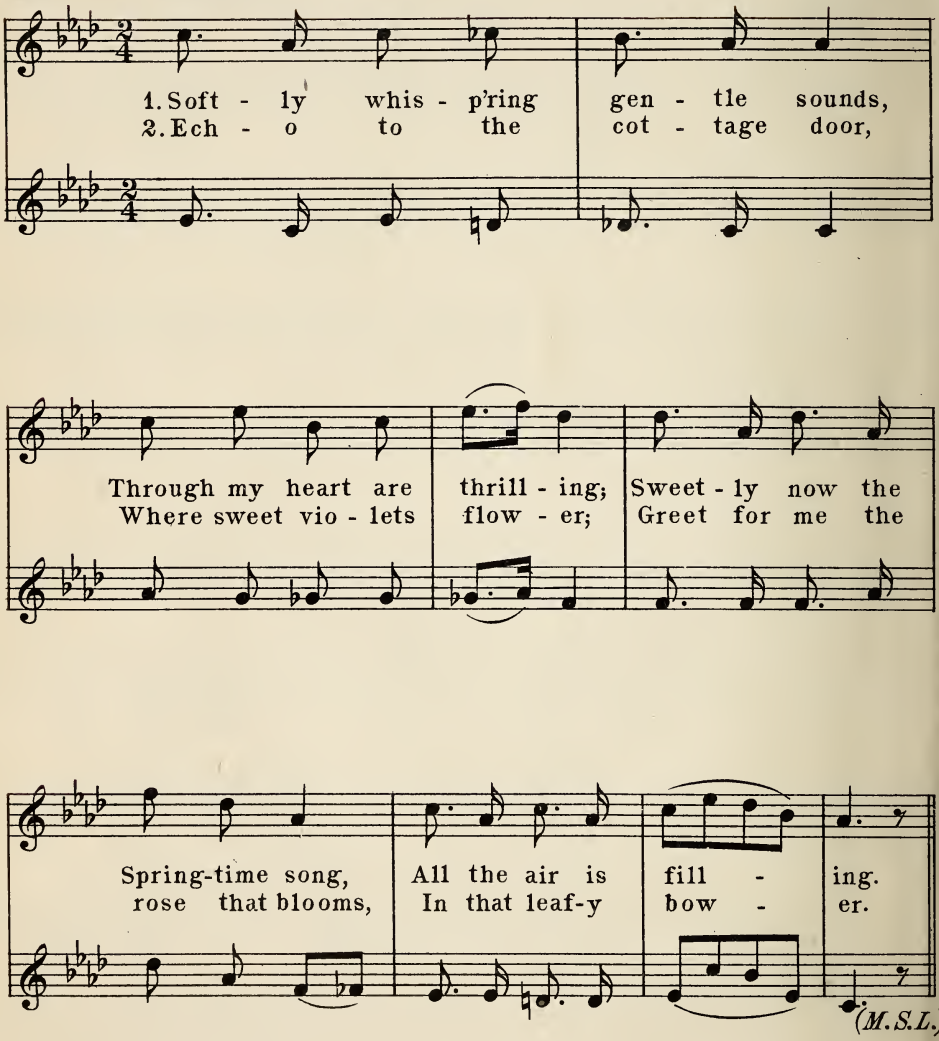
31. Andantino.

L. Cherubini.



Spring - Greeting.

32. Andante. N. W. Gade.



(M.S.L.)

Time

$\frac{4}{4}$ = C = 4 crotchets (♩)

$\frac{4}{2}$ = ¢ = 4 minims (𝅗𝅥) = 1 [breve] = 2 semibreve 𝅝 -

1 = 𝅝 = ▬

$\frac{1}{2}$ = 𝅗𝅥 = ▬

$\frac{1}{4}$ = ♩ = 𝄽

$\frac{1}{8}$ = ♩ = 𝄾

$\frac{1}{16}$ = ♩ = 𝄿

$\frac{1}{32}$ = ♩ = 𝅀

? [breve] rest or hand of "breve"

? [illegible] "lay"

diapason

appoggiatura